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May 30—June 5, 2001

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GUARDIAN

The Best of the Bay ... Every Week

THE DOT-COM BOMB



After the crash: the real story of how the boom and bust ripped San Francisco apart [p.17]

Sweet thing

Chaka Khan
is the queen
of funky soul [p.43]



Hip-hop noir

Josh Kun on
The Dying Ground
in *Frequencies* [p.45]

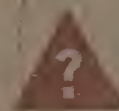
Murderers and beasts

It's a dog's life —
and a criminal's mind
— in *Lit*

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This week: TV picks — Rachel Brahinsky reviews Lowell Bergman's upcoming *Frontline: Blackout*

Cigarette makers say they don't market to children.



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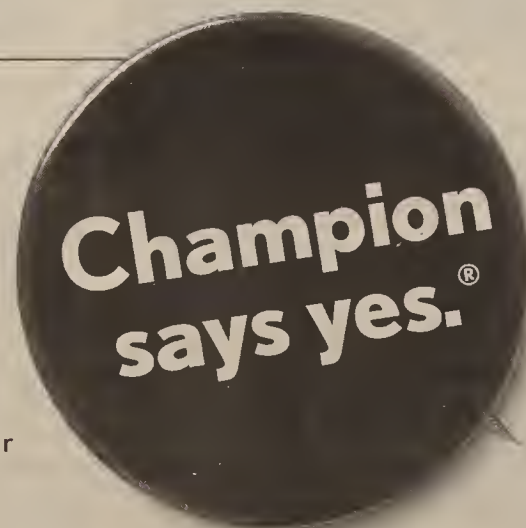
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The invisible earthquake Sorting through the wreckage: who won, who lost? By Daniel Zoll (p.19)

Beyond number crunching We put the dot-economy on the psychologist's couch. By David Huffman (p.23)

Getting ripped The music industry wants to kill its Web-based competition — and ice the MP3 format in the process. Good luck.

By Jon Maples (p.25)

Dot-bust follies "Gorgeous Guy" is San Francisco's new cyberlebrity. By David Cassel (p.27)

Art, interrupted Evicted artists scrounge for space. By Amanda Nowinski (p.29)

Animals and criminals

Humankind's relationship with the planet's other inhabitants and the seething underbelly of reality lit. Plus, Clint Catalyst's creepy tour de force, Meghan Daum's misspent youth, Jason Lutes's scrupulous portrait of Weimar Berlin. In *Lit*.

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in this issue

If you want to take stock of the massive changes that the high-tech boom and bust caused in San Francisco, start off by asking yourself one of the world's most famous political questions:

Are you better or worse off today than you were five years ago?

If you're a renter of almost any income level, you're probably worse off. If you had a high-paying dot-com job, you're probably out of work — but even if you're still employed, chances are that the amount of money you're paying in rent eats up so much of your salary that there's not all that much left over.

In fact, as Daniel Zoll reports on page 19, a large majority of California families actually lost purchasing power over the past decade. And now that the boom has gone bust (and rents have not declined in any significant way), a lot of San Franciscans are feeling the pressure from both ends.

What really happened over the past five years in San Francisco? Well, the rich got richer (landlords picked up a total of \$1.3 billion in windfall profits), the poor got poorer, and when the economy tanked, the people in the middle got hit the hardest.

And as we explain in this issue, it didn't have to be that way.

Tim Redmond
tredmond@sfbg.com

P.S.: We forgot to mention this last week, so I want to offer a belated thanks to the hard-working judges of last week's erotica contest who sweated through a giant stack of stories and limericks and made some tough decisions. Our judges were Bill Brent (editor of Black Book), Cara Bruce (editor of Viscera and Venus or Vixen), Andrea Nemerson (Bay Guardian alt.sex columnist), and Thomas Roche (editor of Noirotica).

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Blackout

Rachel Brahinsky on Lowell Bergman's investigation of the energy crisis for *Frontline*, airing Tues/5, 10 p.m., on KQED, channel 9.

Overtaxed infrastructure

Ralph Nader says \$1.3 trillion needed for repairs not tax cuts.

Carpal knowledge

Charles Kupperman reviews two books in *Ergo Sum*.

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letters to the editor

On Estes's hair

Just for the record: Shawn Estes is not blond; his hair is brown ["The 10 Sexiest People in the Bay Area," 5/23/01]. And I agree with you; he is definitely one of the sexiest people in the Bay Area. Yum!

P.S.: If anyone has an idea how I can get a date with him...

Stacy Ferratti
Richmond

Sorry, John

I'm writing to express my disappointment that once again I was overlooked for your "The Bay Area's 10 Sexiest People" article [5/23/01]. I am unsure of the criteria used for your article, but according to all of my friends and anyone who has ever met me, I am without a doubt one of the sexiest people in the Bay Area. I hope all future articles of this nature will be better researched and such blatant omissions will be remedied.

Apparently the 11th sexiest person in the Bay Area,

John Sikora
San Francisco

Saving arts education

I was saddened by Greg Spore's article "IAC in the ICU" (5/9/01). It goes to show how deans and school boards continually slash arts programs in the attempt to save money. San Francisco is a mecca for artists and musicians of all sorts. I don't understand the mentality for phasing out programs that are wanted, needed, and well-attended in a

desire to cut corners. Arts education shouldn't be the first program on the chopping block when funds get tight. This is just one more example of arts programs that get axed all over the country.

I currently am volunteering for a high school music program in the Bay Area. The only reason this program has thrived is because of the support and dedication of the teacher and refusal to cut it by the principal. It is the school boards, principals, deans, and council members that have to realize that arts are an asset to an educational program. Arts education benefits the students, and the school. Students with arts education show growth in other subjects such as math and science. By boosting test scores, the arts might even benefit the school by bringing in much-needed money from the state.

Lisa Chavez
San Leandro

Marijuana and states' rights

A.C. Thompson reports, inaccurately, that the counsel for the Oakland Cannabis Buyers' Cooperative argued for states' rights and that the Supreme Court concluded that "the federal Controlled Substances Act trumps California law" ["Not So Dope," 5/16/01].

In truth, the lawyers virtually omitted states' rights (and all other constitutional issues) from their arguments, betting everything instead on statutory interpretation — i.e., what Congress intended to do, as distinct from what Congress had a right to do.

As a result, the court made no decision on whether federal drug law trumps California law.

In footnote seven of the court's ruling, Justice Thomas emphasized that the case did not present any constitutional issues, then gave an example: "whether the Controlled Substances Act exceeds Congress' power under the Commerce Clause."

In other cases Thomas has argued that Congress's jurisdiction over interstate commerce does not include local commerce, so it's fair to say his note was his way of hinting that states' rights over the local practice of medicine is the issue he thinks we should be arguing.

By neglecting all constitutional arguments, we lost unanimously. By arguing states' rights (among other constitutional issues), we'd at least get Thomas' support, and very likely win the case, since he usually commands a majority on Commerce Clause questions.

Pebbles Trippett
Albion

A.C. Thompson responds: The opening sentence of Trippett's letter states that lawyers for Oakland Cannabis/215 didn't argue a "states' rights" case. Then in the second sentence, she states that the lawyers "virtually omitted" states' rights — indicating that the marijuana proponents did, indeed, argue that angle. The states' rights case is not heavily stressed in the briefs, but is there in writing; Trippett is apparently angry that the weed lawyers didn't stress it more heavily. But my reporting is not "inaccurate."

For the record

Last week's list of the city's 10 sexiest people misidentified the TV station where Sup. Matt Gonzalez can be seen in action. It's San Francisco cable channel 26.

The Bay Guardian welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length), typed, and signed (unsigned letters will not be published). Please include a daytime telephone number for verification. Send to: Letters, Bay Guardian, 520 Hampshire, S.F., CA 94110, or e-mail to letters@sfbg.com. See more letters at www.sfbg.com/TalkBack/.

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Top: Ed Ruscha, *Standard Station*, 1966, screenprint
 Middle: Ed Ruscha, *Dog*, 1995, mixed media
 Bottom: George Seurat, *The Eiffel Tower*, ca. 1889, oil



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opinion

by amelia guyot-nagel

Testing: A kid's view

Editor's note: In the past several weeks there's been considerable media coverage of the problems with standardized testing. Much of the focus has been on parents, from New Jersey to Marin County, who are resisting high-stakes testing. The opinions of the children who are affected most by these tests have been largely overlooked — but that doesn't mean the kids don't have opinions.

At San Francisco's Gateway High School ninth graders expressed so much frustration with the two exhausting days they spent taking the state's High School Exit Exam that their teachers allowed them time to share their opinions with state officials. Here's part of a letter written to Gov. Gray Davis in March by one of those students.

As a 14-year-old student who has attended both public and private schools, I have experienced different approaches to education and evaluation. I have been very successful in all three schools despite my learning disability. One thing that has really helped me be successful is knowing my teachers and my teachers knowing me.

Last week I took the High School Exit Exam and lost two days of class time for eight hours of testing. During the test I realized that I didn't know why I was taking it as a freshman. I thought the purpose of the exam was to pass it in order to graduate from high school. Then why are freshman taking it when we have three more years of learning to do?

In the language arts exam I was asked to read an essay on humming birds. The essay question asked me to discuss why the author wrote about humming birds, which was never stated in the article. I understand the question is designed to evaluate critical thinking, but writing an answer to an irrelevant question is not an effective testing method. I suggest that the essay question have some sort of effect on the student, even a negative effect, which would allow the students to express themselves more thoroughly because they would put more feeling or thought in their words. That would result in possibly better writing and maybe a more accurate analysis of the students' writing potential.

In the math section of the exam, I had to solve problems that I have not gone over since seventh grade, when I was at Horace Mann Middle School. There were also problems that are taught in the third semester of sophomore year. Why are fresh-

man being tested on math skills they have most likely not learned or skills that they have not gone over in years? How does this tell you a student is ready to function in the world?

I don't understand why the test is even necessary. Why can't students graduate from high school based on the grades they receive from their teachers? I think that would make a lot more sense because I know from experience with the STAR test and CTBS tests that my academic ability is not correctly understood by looking at my standardized-test scores. While the scores are disappointing, I earn As in all my main subjects. So how can my testing scores accurately analyze me

How can my testing scores accurately analyze me to the point where somebody could tell what difficulties I've had and tell me how to fix them? Only teachers can do that, and only when they know me and my learning process.

to the point where somebody could tell what difficulties I've had and tell me how to fix them? Only teachers can do that, and only when they know me and my learning process.

In my opinion the High School Exit Exam is a very poor replacement for a system where teachers get to know individual students. I have been very lucky to attend the schools I have gone to, because I've had that kind of individual attention that all students need and deserve. Replacing relationships between students and teachers with an exam won't save our educational system.

editorials

Beyond the dot-bomb

Never before has so much wealth been transferred from one group of people to another in such a short time.

— Michael Perkins, author of *The Internet Bubble*, writing in the *Washington Post* 3/15/01

In 1978 a shadowy real-estate investor from Thailand finally won the right to demolish the International Hotel on the edge of North Beach, leaving behind a giant crater that for more than 20 years has represented the collective idiocy and corruption of San Francisco's city planning process. Four Seas Investment Corporation (owned by a Bangkok liquor baron, Supasit Mahaguna), with the help of politically prominent local lawyers and lobbyists, had evicted dozens of elderly Filipino residents of the hotel and announced plans to put up an office building. The lobbyists talked about the jobs that the new building would create. The Planning Commission went along with the deal.

But Four Seas never built anything on the lot; as we reported extensively at the time, the whole deal was probably just a way for Mahaguna to hide some of his cash in the United States. The upshot: the city lost a thriving community, the centerpiece of Manilatown — and got absolutely nothing in exchange. (Today it appears the site may finally become affordable housing again.)

Almost everyone with any sense now agrees that the eviction of the I-Hotel's residents was a terrible mistake. And in 10 years, when we look back at how San Francisco handled the dot-com boom and bust, just about everyone is going to say the same thing: it was a terrible mistake.

As the stories in this issue show, the past five years have been brutal on San Francisco's social and economic fabric. Thousands of low-income people have lost their homes. Thousands of would-be homeowners have been priced out of the market and have left town. The arts and nonprofit communities have been devastated. And for what? A bunch of empty office buildings and failed businesses.

The whole Internet explosion, as Michael Perkins points out in his book *The Internet Bubble*, amounted to a huge transfer of wealth: the rich got richer and the poor got poorer. (One local example: as Daniel Zoll reports on page 19, due to the rise in prices from the dot-com boom, the net transfer of cash from San Francisco tenants to landlords between 1995 and 2000 amounted to \$1.3 billion.)

In San Francisco the boom and bust also amounted to one of the greatest public policy failures of the postwar era. The city planning process was completely out of control: developers, who contributed some \$3 million to Mayor Willie Brown's reelection campaign, called every single shot. There was no comprehensive planning, no

analysis of what type of economic base would benefit the city and its residents in both the short and the long term. As a result, by this spring the San Francisco economy had become more dependent on high-tech than Detroit was on cars.

But the dot-com bomb also set off a political revolution. By last November city residents were so sick of live-work lofts and office developments crushing neighborhoods, so sick of high rents and home prices, so sick of corruption in the Mayor's Office that they elected a board of supervisors with a decidedly different agenda. A clear majority of the new supervisors ran as opponents of runaway development and supporters of more rational, controlled growth. And now, as Brown's power wanes in the final years of his term, there's a real chance to pass some significant legislation that will begin to change the way the city does its planning business.

For starters Sup. Jake McGoldrick has called for a hearing on "the effects of the city's planning policies that have accommodated the dot-com boom." He should demand that city planning do its homework and produce a complete inventory of the number of evictions caused by projects the city approved, the actual number of jobs gained and lost due to new project approvals, the impact of the loss of non-profits and art spaces, and an account of what the developers that won the right to demolish existing businesses (like the studios at Bryant Square) actually plan to do with their space.

Then McGoldrick and his colleagues should demand that the planners begin the work of creating a sustainable economic-development plan for San Francisco — starting with a set of clear goals for what the city ought to be.

Meanwhile, Sup. Matt Gonzalez has called for a change in how members of the Planning Commission are appointed. Gonzalez wants the supervisors to appoint a majority of the commissioners — a move that makes tremendous sense. The district-elected board is far more in tune with neighborhood concerns than any mayor will ever be, and giving the supervisors a voice in the selection of that critical panel will shift the center of gravity away from the developers. McGoldrick has a similar sensible proposal for the Board of Appeals, and both measures (which would require a vote of the people) ought to be on the ballot as soon as possible.

San Francisco needs to turn its planning process completely around and shift away from developer-based planning and toward community-based planning. If the political changes that follow the dot-bomb disaster make that possible, there will at least be some positive outcome from what some activists are now, quite rightly, calling the Invisible Earthquake.

New pharmacy threat

For a while it looked as if the pharmacy at San Francisco General Hospital had been saved. After major protests the city's Department of Public Health agreed in February not to close the critical link in the public health system and not to completely privatize pharmacy services.

But as Bruce Mirken reports on page 10, that promise appears to be evaporating. Health care workers say the city has failed to live up to its guarantees of adequate staffing, has jacked up the price of some critical drugs to levels equal to or higher than those of private pharmacies, and has refused to provide small "starter" supplies of drugs to patients who have been forced out of the public system.

Overall the evidence is mounting that public health director Dr. Mitchell Katz has set up the

pharmacy to fail so that his previous plan to shut the facility down and privatize its services can once again be justified.

The pharmacy fiasco is just one element of a once-great public health system that is being gradually destroyed by budget cuts and the threat of privatization (see "Emergency," 4/25/01). The Emergency Coalition to Save Public Health estimates that DPH's proposed budget for next year is \$18 million short of what's needed just to maintain the current (inadequate) level of services.

The Board of Supervisors needs to investigate the situation and demand that the city live up to its promises — not just to keep the pharmacy open but to prevent public health from falling victim to cuts in the next budget.

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Bitter pill

S.F. General violates agreement to save pharmacy

By Bruce Mirken

The city is blatantly violating the agreement it signed to save San Francisco General Hospital's outpatient pharmacy, say labor and community representatives on an oversight committee established to make sure the pharmacy stays open. They charge that many patients are not getting their medicines and that no one is tracking how many are falling through the cracks of the new, semiprivatized system.

S.F. General pharmacy director Fred Hom acknowledges "differences of opinion" but insists that the city is operating in good faith.

Last year, hoping to save money, Department of Public Health director Mitchell Katz moved to close the outpatient pharmacy and send S.F. General patients to a network of private pharmacies managed by an outside contractor. Doctors, nurses, and activists argued that an on-site pharmacy was essential for some patients, and three Service Employees International Union locals representing pharmacists and other hospital workers filed a grievance charging that contracting out pharmacy jobs violated their contract.

In February SEIU and Katz signed an agreement stipulating several conditions: The outpatient pharmacy would remain open from 10 a.m. to 7 p.m. on weekdays. The private pharmacy network would be considered a pilot program and evaluated after one year. Staffing problems at the outpatient pharmacy would be solved by hiring more staff and asking the Board of Supervisors to raise salaries to market levels. Weak or incapacitated patients discharged from S.F. General's

Emergency Department while the outpatient pharmacy was closed would get starter doses from the inpatient pharmacy. And an oversight committee with management, labor, and community representatives would monitor the agreement, with "access to raw data and reports" from the private network.

Three months later the labor and community representatives say the deal has been violated repeatedly. In a letter sent to Katz this month, they charged that the management side of the committee has refused to discuss critical staffing issues, even though "the new pharmacy positions, the wage increases and increased SFGH outpatient pharmacy staffing, all promised in the Pharmacy Agreement, have not materialized."

Further, they said that E.D. patients haven't been getting starter medications and that after promising at the committee's April meeting to invite E.D. director Dr. Alan Gelb to discuss the problem, Fred Hom, the committee's management cochair, reneged on that promise.

Other problems include prices on several important drugs that have increased to or above the cost at private pharmacies, a computer system that can't verify eligibility for free medicines, and the city's refusal to provide starter supplies while that eligibility is confirmed.

Overall, the labor-community coalition called the committee's monitoring of the deal "a sham," adding, "It is obvious that DPH's real agenda is to set up the SFGH pharmacy to fail."

Meanwhile, there are problems within the private pharmacy network as well.



Pharm failure: City officials are reneging on their deal to save the pharmacy at ailing S.F. General Hospital.

Steve Echaves, clinical pharmacist at S.F. General's General Medicine Clinic and labor-community cochair of the oversight committee, told the *Bay Guardian*, "I've seen a lot of issues with patients having difficulties obtaining medicines" at private pharmacies.

Echaves explained that minor prescription mistakes such as incorrect codes happen regularly because many of S.F. General's staff are doctors-in-training. At the hospital's pharmacy such problems are corrected easily: the pharmacist calls the doctor, or the patient just walks down the hall to find the appropriate person to fix it. However, Echaves said, that often isn't happening in the outside pharmacies, and as many as half of the patients end up leaving without their medicine.

"I talked to some pharmacists that are in the private sector," Echaves said. "My impression from them is that when patients don't get [their prescription] filled, they never come back." But no one knows how many or what happens to them. So far, he added, "nothing's been done" to fix things. When problems are brought up at the oversight committee, "there's been a lot of stalling from the management side."

Hom answered the charge that DPH is trying to sabotage the pharmacy with a flat "that is not true." He told us that staffing levels match what the agreement called for, wait times have shortened, and a survey of more than 100 patients indicates that they "are much more satisfied" with pharmacy services than they were one year ago.

Hom added, "I do not have the data to respond" to Echaves's complaint that patients aren't getting their medicine, but "we are doing a quality assurance study on this." He said that — apparently based on an extremely narrow reading of the agreement — "it was decided that the oversight committee did not have it in its purview to invite" Gelb, but that the labor and community members could do so on their own. ❖

Patients who have had difficulties at the S.F. General pharmacy or a private pharmacy are invited to meet with the Emergency Coalition to Save Public Health Wed/30, 6 p.m., S.F. General Hospital, second-floor cafeteria, 1001 Potrero, S.F. Patients can also call the coalition at (415) 540-3644.

Presidio showdown

Groups unite against trust's plan

By Savannah Blackwell

A coalition of neighborhood groups, environmentalists, and preservation organizations, as well as the National Park Service, has united to oppose what it considers tony commercial development plans of the Presidio Trust.

"What we're trying to preserve is the very soul of the park," Beverly McCallister, a board member of the Pacific Heights Residents Association, told the *Bay Guardian*.

The trust, which has run the Presidio since 1996, is trying to change the national park's 1994 general management plan. Calling for the preservation of the park's historic and

natural resources, the plan stressed that tenants focused on providing "public outreach and broaden[ing] the concepts of stewardship and service" should be selected to move in.

But in November 2000 trust officials released a proposed update to the general plan that included several development proposals more expansive than originally established seven years ago. One alternative would allow an additional one million square feet of new construction. That option, which trust officials so far have favored, would alter the park's character, critics say, turning a bucolic setting for all San Franciscans into an upscale, tourist-oriented

attraction that would include fancy hotels and retail establishments.

A majority of neighborhood, environmental, and military organizations say they are committed to seeing the original plan maintained.

"If the [general management plan] goes down, then the vision will be lost," Bill Henslin, a member of the Friends of the Presidio National Park, told us. "The public is not willing to give [the trust] carte blanche to do whatever they want. We want a park, not a destination resort, a 'business park,' or a redevelopment project."

"It is too early to comment [on the alternatives]," trust spokesperson Ron Sonenshine said.

The trust was formed five years ago by Congress to make the park financially self-sufficient after the U.S. Army left the base. Environmental and historic preservation groups that supported the trust have been slowly parting ways with the organization since late 1998, when they started to complain that the trust's rental rates were making it difficult for do-gooder groups to locate there (see "Privatization Pinch," 3/10/99).

They hit a major impasse in June 1999 when the trust threw its support to George Lucas's proposal to build a massive, nearly-one-million-square-foot new headquarters for his film and sound empire at the Presidio's old Letterman Hospital Complex (see "Late Converts," 8/4/99).

That proposal "did not jibe with what the public would have honestly expected," said Steven Krefting, a representative of the National Parks and Conservation Association.

Changing the general management plan to make it more friendly to commercial interests that have little or nothing to do with achieving global peace or protecting the environment would essentially eliminate environmentalist and neighborhood groups' main tool for beating back the trust's inappropriate proposals.

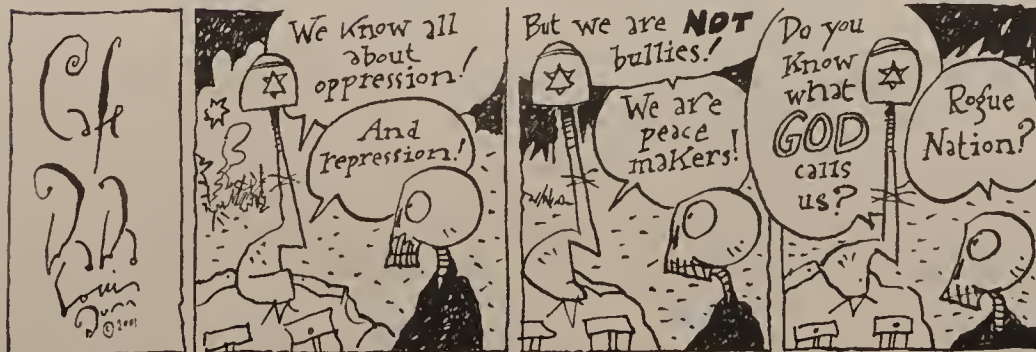
For their part, a trust representative who declined to be named said the organization realizes that most groups are aligned against them and indicated that its final proposal — which has been delayed and is now expected to be released in July — might accommodate the groups' concerns.

Activists say they hope the delay is a sign that the trust will stick to the park's original mission.

"We're hoping [the delay] is the result of pressure being put on the trust," said Ron Miguel, president of the Neighborhood Associations for Presidio Planning. "Everyone is on the same side on this one." ❖

To get involved e-mail preserveandprotect@friendsofthepresidionationalpark.

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Closed-door policy?

Sunshine task force questions Bayview Hunters Point Foundation about open access

By Rachel Brahinsky

At a public hearing May 22, employees of the Bayview Hunters Point Foundation, a nonprofit that aids residents living in two of San Francisco's most troubled neighborhoods, accused the foundation of secrecy and exclusivity — in violation of the city's nonprofit sunshine law.

Before the Sunshine Ordinance Task Force, foundation staffer Linda Zaretsky testified that her employer does not publicize meetings or vacancies on the board of directors, refuses to share information about board members, and has turned away clients who want to serve on the board.

"We have spent the last five years trying to draw attention to this," Zaretsky told the task force. "It was only last week that an announcement for a board [vacancy] surfaced, and there is no evidence that it was posted.... People are dismayed. Our mental health programs are deteriorating.... To date there has been no attempt to fix them."

If the charges are proven and if the Board of Supervisors decides to take action, the foundation could lose its \$8 million city contract. The city's sunshine law mandates that agencies receiving more than \$250,000 in city funds hold two well-advertised public meetings each year. Under the law such agencies must allow public comment at those meetings and are expected to make "good faith efforts"

to include at least one member of the group's client community on the board.

No foundation board members attended the hearing, but its executive director, Karen Patterson Matthews, rebutted the charges. "We have done every single thing that is required," she told the task force. "We have absolutely no position that we would hide."

Service Employees International Union Local 790, which represents the foundation's workers in Bayview-Hunters Point and in the Tenderloin, filed the complaint in April. The charges were first presented to the Board of Supervisors in 1999. But union members say there has been no change in foundation policy.

Zaretsky and other workers say that the board's refusal to abide by the sunshine law keeps a lid on staffers' efforts to save programs, which typically provide 3,500 people with legal aid, substance-abuse counseling, and mental health services. Employees told the *Bay Guardian* the programs are poorly administered.

"The community is not being served. When a position is vacated, they don't fill it, and services cease," Donald Byrdsong, a substance-abuse counselor and union shop steward, told us. "People going there for help are being turned away." Byrdsong said that about 16 percent of union jobs remains unfilled.

Though Matthews said it's the union that refuses to come to the table to solve

those problems, Byrdsong disagreed. "The fact is we've been begging the administration to work with us," he said. Abiding by the sunshine law, he said, would improve communication.

At the sunshine hearing San Francisco Department of Public Health contract manager Barbara Garcia testified about the foundation's programs; DPH oversees the lion's share of the foundation's contract with the city. Garcia said the organization is under a technical-assistance program because of contract-compliance problems and confirmed two of the union's claims. The board has not sought clients to be board members, and it has not allowed the public to apply for board seats, she said.

The sunshine task force was not convinced by Matthews's testimony. Task force members asked her to return with documents to prove her case. Matthews is expected to present information to the task force June 26, when members are expected to issue an opinion.

The hearing was the first of its kind. The law that defines public record and meeting requirements specifically for nonprofit agencies, which passed in 1998, has never been tested at the task force, which also considers complaints against city departments that fall under a different open-government law. The nonprofit sunshine ordinance does not mandate enforcement but empowers the task force to provide an official advisory opinion to the Board of Supervisors. The board can then elect to recommend funding be cut off, but it is not required to do so. ❖

E-mail Rachel Brahinsky at rachel@sfbg.com.

THIS MODERN WORLD

by TOM TOMORROW

WHEN CLINTON FIRST TOOK OFFICE, THE LEVEL OF ALLOWABLE ARSENIC IN DRINKING WATER HAD NOT BEEN REDUCED IN FIFTY YEARS...BUT CHANCES ARE YOU DIDN'T GIVE IT MUCH THOUGHT AT THE TIME...

CAN YOU BELIEVE IT? THERE'S FINALLY A DEMOCRAT IN THE WHITE HOUSE AGAIN!

I TELL YOU, IT'S AS REFRESHING AS THIS TALL, COOL GLASS OF TAP WATER IN MY HAND!



IT WAS STILL THE SAME WHEN CLINTON WAS RE-ELECTED FOUR YEARS LATER...BUT WE'RE WILLING TO BET YOU DIDN'T SPEND A LOT OF TIME WORRYING ABOUT IT THEN, EITHER...

NOW THAT HE DOESN'T HAVE TO WORRY ABOUT RE-ELECTION--WHO KNOWS WHAT HE CAN ACCOMPLISH! I MEAN--WHAT COULD POSSIBLY DISTRACT HIM NOW?

THE FUTURE LOOKS AS CLEAR AND UN-TRIOUBLED AS THE VERY WATER WE DRINK!



BUT IN 2001, GEORGE BUSH REVERSED CLINTON'S LAST-MINUTE ORDER REDUCING THESE LEVELS--AN ORDER WHICH WOULD NOT EVEN HAVE GONE INTO EFFECT UNTIL 2004--

DON'T WORRY, BOY--NOBODY'S EVEN GOING TO NOTICE THIS ARSENIC THING! AND ANYWAY, WE'VE GOT OUR CONTRIBUTORS TO THINK OF HERE!

YES SIR, MISTER CHENEY! SO--UM--WHAT DO YOU WANT ME TO DO AGAIN?

SIGH...JUST SIGN THE DAMN PAPERS, GEORGE.

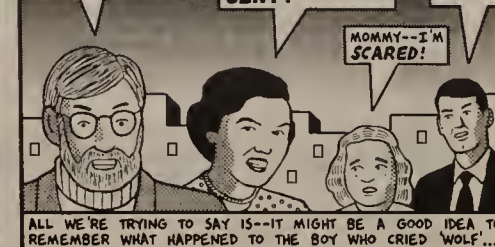


--AND THEN ALL HELL BROKE LOOSE.

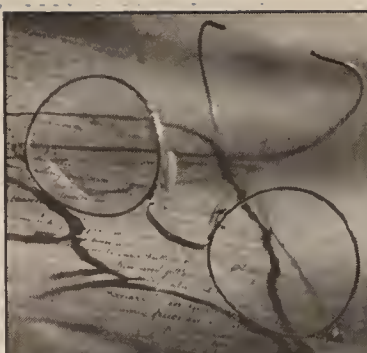
MY GOD--WE CAN'T EVEN DRINK THE WATER ANYMORE--NOW THAT THE REPUBLICANS ARE IN CHARGE!

WHAT'S NEXT? THE EBOLA VIRUS IN OUR MORNING COFFEE? NITROGLYCERIN IN OUR LAUNDRY DETERGENT?

THEY WON'T BE HAPPY UNTIL WE'RE ALL DEAD!



ALL WE'RE TRYING TO SAY IS--IT MIGHT BE A GOOD IDEA TO REMEMBER WHAT HAPPENED TO THE BOY WHO CRIED 'WOLF'...



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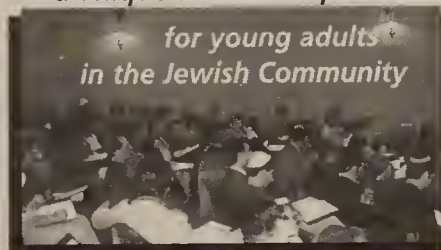
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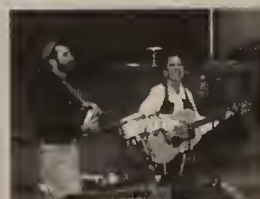
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Challenging conflicts

City attorney candidates promise to clean up Renne's ethical mess

By Rachel Brahinsky

Both of the announced candidates for San Francisco city attorney say they would tighten the ethical standards in the office, particularly on the issue of conflicts of interest.

Neil Eisenberg, the chair of the city's Local Agency Formation Commission, and Steve Williams, a neighborhood land-use lawyer, agreed in interviews last week that ending the conflicts plaguing the office of incumbent Louise Renne would be a top priority in their administration.

Allegations of conflict of interest in Renne's office have become almost routine in the past few months. Conflict problems have arisen with the recent Department of Elections scuffle, with LAFCO, and with the Sunshine Ordinance Task Force.

In the case of the sunshine task force, the group that enforces the city's open-government laws, the allegations have lingered since last fall. As the *Bay Guardian* has reported for months, Renne assigned the same deputy to advise both the task force and the Human Rights Commission — even while the task force was investigating complaints about HRC secrecy.

That's not just an obvious ethical conflict — it appears to violate the city's Sunshine Ordinance, which requires that the deputy city attorney assigned to the task force be an advocate for open government and be separated from any possible conflicts by what's called an ethical wall.

Renne still has not explained to the task force why she believes there was no violation. And in the past month the conflict charges have worsened, as deputy city attorney Buck Delventhal was assigned to help the group resolve a complaint brought by ousted HRC commissioner Dawn Clements.

Delventhal told the task force he had no conflict in giving advice on the complaint, but Clements has filed a lawsuit against the city that's connected to her sunshine complaint, and the lawsuit mentions Delventhal by name. (Task force members say that, when Clements originally filed her complaints with the task force, Renne should have disclosed that Clements has several lawsuits pending against the city, and that her office is defending those cases.)

Clements says the panel should seek independent, outside counsel. Williams told us the city attorney has two clear options: "make an ethical wall, or hire an outside attorney." He suggested using an exchange program where attorneys from other cities can be called in to help.

In a similar scenario at the city's Local Agency Formation Commission, which was originally formed to review the municipal utility district proposal, commissioners have asked Renne to respond to charges that she should recuse herself from advising the group on matters involving Pacific Gas and Electric. Her

husband, Paul Renne, is a litigator for the law firm Cooley Godward, which has received more than \$3 million in legal fees from PG&E over the past five years.

At LAFCO's May 18 meeting, more than a month after the commission sent questions to Renne on the matter, members asked deputy city attorney Dorji Roberts for a response. Roberts said he knew nothing about the questions.

Neither Eisenberg nor Williams would say for sure whether Renne's PG&E ties present a true conflict of interest, but Williams told us it looks bad.

"That's a good, old-fashioned conflict question. I think people look at that and say, 'Well of course she's biased.' And the appearance appears to be confirmed by her advice," Williams told us.

If he were in Renne's shoes? "Erasing the perception of favoritism should be a top priority of any city government. That is probably one of the main reasons I'm running for office."

Eisenberg, since he is head of LAFCO, declined to comment on LAFCO affairs, but he pledged to run a transparent office. He said he is already working on plans for creating the ethical wall mandated by the Sunshine Ordinance.

"We've got to create a new and more extensive and more involved process for solving these conflicts," he said. "I may want to bring in an outside ethical panel [made up of experts on open government law] to give me an advisory opinion on how to do this."

Eisenberg also announced in a May 24 press release that he would cease Renne's policy of running background conflict checks on city employees. Renne's office investigates 25-50 employees each year, Matier and Ross reported in the *San Francisco Chronicle* May 20. Eisenberg called the investigations "grotesque and Nixonian."

James Lazarus, a former deputy city attorney (under Tom O'Connor) and current state director for Sen. Dianne Feinstein, has filed preliminary papers to enter the race and plans to formally announce his candidacy in June. Reached in Feinstein's San Francisco office, candidate Lazarus defended Renne's decision not to seek outside counsel in the Clements-HRC case.

"The city attorney has to advise the department. I can't see any conflict," Lazarus said. But, he added he wouldn't just let the question linger as Renne has. "We live in a glass house as public officials.... An attorney has a duty to explain why. An attorney has a duty to be open and forthcoming with [a] client."

City attorney spokesperson Nathan Ballard told us that the city attorney takes conflict charges seriously. "The ethics team in our office took a close look at those allegations and concluded that those allegations were unfounded." ❖

E-mail Rachel Brahinsky at rachel@sfbg.com.

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Rio Grande
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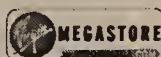
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Greens and grooves

Wednesday, May 30, support an alternative voice in politics and shake your moneymaker at a benefit for the Green Party featuring live music and a special appearance by Sup. Matt Gonzalez. 8:30 p.m., *Tongue and Groove*, 2511 Van Ness, S.F. \$10. (415) 339-8792.

Tunnel vision

Wednesday, May 30, encourage the Golden Gate Park Music Concourse Authority to opt for parking garage plans that do not destroy Golden Gate Park's historic pedestrian tunnels, at a public hearing held by the Concourse Authority on proposed design alternatives. 6:30 p.m., *Richmond Recreation Center*, 251 18th Ave., S.F. (415) 831-2704.

Follow the money

Wednesday, May 30-Thursdays, May 31, Sups. Chris Daly and Gavin Newsom hold special Finance Committee meetings in their respective districts to garner public input on how to allocate next year's city budget. *Wed/30, 5:30 p.m., Tenderloin Police Station, 301 Eddy, S.F.; Thurs/31, 6:30 p.m., Newcomer High School, 2340 Jackson, S.F. (415) 554-5184.*

Immigration blues

Thursday, May 31, INS Watch invites immigrants and their allies to a forum on the Immigration and Naturalization Service's new "criminal alien" enforcement strategy and reports of police abuse targeting immigrants in the Tenderloin area. Bilingual services will be provided, and a lawyer will be on hand to answer questions. 6-8 p.m., 476 Eddy, S.F. Free. (415) 553-3418.

Meet the media

Thursday, May 31, Media Alliance celebrates the release of *People behind the News*, a guide to the local media industry, with a panel discussion on media strategies for nonprofits, featuring *New York Times* San Francisco bureau chief Evelyn Nieves, KPFA Radio news codirector Aileen Alfandary, *Oakland Tribune* reporter Chauncey Bailey, and others. 7 p.m., *Media Alliance, 814 Mission, Ste. 205, S.F. \$10, \$5 for Media Alliance members. Free with purchase of People behind the News. (415) 546-6334, ext. 313.*

FTAA teach-in

Friday, June 1, the International Forum on Globalization, South Bay Jubilee Campaign, and others hold a event titled "Teach-in on Globalization, the FTAA, and Third World Debt," with dozens of workshops on corporate globalization's impact on natural resources, the environment, democracy, labor and immigration, indigenous rights, economic subjugation, militarization, and models of resistance. 9:30 a.m.-4:30 p.m., *First Unitarian Church, 160 Third St., San Jose. \$5, \$10 with box lunch. RSVP recommended. (408) 258-0439 or (650) 960-1767.*

Youths uncover the sex industry

Friday, June 1, applications are due for "Investigating the Social, Political, and Economic Forces Driving the Sex Work-

er Industry," a project of the American Civil Liberties Union's Friedman Education Project in which 25 high school-age youths will be chosen to conduct a field investigation of factors driving the sex worker industry and the social effects of gender oppression and exploitation. Participants will travel throughout northern California Aug. 5 through 13, then share what they've learned with their peers. Call for guidelines. *ACLU Friedman Education Project, 1663 Mission, Ste. 460, S.F. (415) 621-2493, ext. 355.*

Health care for all

Saturday, June 2, Ann Eldridge, a nurse and an activist with the Massachusetts Campaign for Single Payer Health Care, talks about grassroots organizing efforts to win universal health care legislation in her state, where a universal health care initiative received 48 percent of the vote last November despite opposition from the health insurance industry, which outspent the campaign by more than 50 to 1 during the pre-election campaign. The event is sponsored by Health Care for All. 3 p.m., 626 Pacheco, S.F. Free. (415) 695-7891.

20 years of AIDS

Sunday, June 3 and Tuesday, June 5, the Metropolitan Community Church of San Francisco commemorates the 20-year anniversary of the first report of AIDS in the United States with an outdoor service honoring health care workers who have cared for people with AIDS and an altar dedicated to those who have died in the epidemic. Community members are encouraged to contribute mementos to the altar, which will be preserved by the Gay, Lesbian, Bisexual, Transgender Historical Society of Northern California. *Service Sun/3, 7 p.m., Eureka St. from 18th to 19th Sts. (block will be closed to traffic), S.F.; altar event Tues/5, 6 a.m.-6 p.m., Metropolitan Community Church, 150 Eureka, S.F. (415) 863-4434.*

Seize the power

Wednesday, June 6, at a rally co-sponsored by the California Labor Federation and AFL-CIO Forum's Congress of California Seniors, Region 3, demand that the Federal Energy Regulatory Commission impose a cap on wholesale energy prices and ask the state to take over private power generators gouging the market and to tax energy companies' windfall profits. The demonstration is followed by a march to Duke's Oakland power plant. 4 p.m., *Federal Building, 1301 Clay, Oakl.; march to Duke power plant, 50 MLK Jr. Way., Oakl. (510) 632-4242.* ♦

Mail items for Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to (415) 255-8762; or e-mail camille@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at sfbg.com/action.

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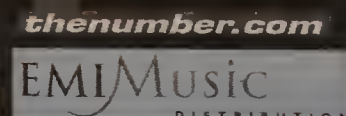
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GUARDIAN

Nobody's winning

The boom, the bust, and the really stupid politics. *By Tim Redmond*

In November 2000, Vincent Avalos lost his studio — and, for almost a year, his ability to make art. The 40-year-old sculptor and painter had been renting a 350-square-foot space at 2125 Bryant St., sharing the old warehouse with some 50 other artists, until the city's dot-com boom got in the way: SKS Investments bought the property and won San Francisco Planning Commission approval to tear it down and build a 160,000-square-foot office building for high-tech businesses.

Avalos was known for large installations — stuff that didn't fit in his small Mission District apartment. "I'd gotten shows," he told us. "I had work to do and no place to do it."

Avalos was one of the lucky ones: he eventually found a studio — half the space at twice the rent — at the old Hunters Point Naval Shipyard. "I've lost touch with most of the people who were at that building," he explained. "Most people have left town, gone to New York, or Humboldt County, or the East Bay."

Sue Labouvie is one of them. Evicted from 2125 Bryant, the environmental designer moved briefly to Sebastopol and now lives and works in New York City. "I just needed a small, inexpensive space, and there was just nothing for me in San Francisco," she told the *Bay Guardian*. "The eviction really broke up a community. Most of the artists have left the city and are scattered around to all different places."

At the time, SKS representatives insisted that the city needed the office space more than it needed the artists. Dot-coms, they argued, were the future of the local economy — and without plenty of new office space, the dot-coms and all the high-paying high-tech jobs they brought would flee the city and set up shop somewhere else.

If that were true, at least the city planners would have been making a legitimate (if horrifying) value judgment. But the decision to approve Bryant Square wasn't just bad politics — it was bad economics.

Today the spot where Avalos's studio once stood is a big muddy hole in the ground, a void that perfectly represents the state of the dot-com economy and the office market it created. All of the big controversial projects that involved wholesale evictions of artists and musicians in the past two years — Bryant Square, Downtown Rehearsal studios, and the Dancers' Group Studio Theater — have so far been for nothing (see "Art, Interrupted," page 29).

If the SKS Bryant Street project is ever rented, it won't bring a substantial number of new jobs to the city anytime soon: dot-coms are folding by the dozens, leaving thousands out of work. There is, experts say, more than three

million square feet of empty office space that once housed dot-coms and Internet firms, much of it in the SoMa-northeast Mission area.

And although rents on commercial spaces are falling, artists like Labouvie say they aren't coming back anytime soon either. "There was just an attitude in San Francisco that artists didn't matter," she said. "It's going to take quite a while for the city to regroup."

"It's like the whole city's been vacated," Avalos noted. "It's more irony than justice — nobody's winning."

That's a good description for what's been happening in the San Francisco economy since the dot-com boom went bust. Except for a few landlords and in-

at the right time made enough on stock options to retire young.

But the city's overall socioeconomic picture hasn't been pretty: the dot-com boom amounted to a phenomenal transfer of wealth from the many to the few, on a level rarely seen in American economic history (see "The Invisible Earthquake," page 19).

It didn't have to be this way.

During the past six years San Francisco made a classic mistake. City officials — starting with the mayor — made a conscious decision to allow the city to become too dependent on one industry. The results are shocking: according to the Milken Institute in Santa Monica, San Francisco was by last year

planners suspected that the next big development boom would be in biomedicine and biotechnology.

And nobody predicted how quickly the vast sums of venture capital would flow into San Francisco — or what a profound effect that money would have. To put that avalanche of money in perspective: Calvin Welch, a longtime neighborhood activist who was a close advisor to Brown between 1995 and 1999, has calculated that the total amount of money that the United States spent between 1941 and 1945 creating the Bay Area's entire wartime infrastructure amounted to about \$8 billion — less than the amount of venture capital that private investors sunk into the region in just three months in 1999.

Still, Welch told us, by 1997 it was

serving a diverse economic base, preventing San Francisco from becoming a high-tech Detroit and reaping the benefits of a somewhat slower, more controlled boom without the downside of the current bust.

Instead, Welch said, during the crazy days when the city was being sold off and chopped up, block by block and project by project, "The city planning department was absent without leave."

"This could have played out in a very different way," he noted. "Bryant Square never needed to happen."

It's no real mystery why the city is suffering this high-tech hangover. For the past six years crucial city planning and economic development decisions have been made on the basis of political connections and money, not on the basis of any sound or coherent policy. SKS donated more than \$95,000 in soft money to Brown's reelection campaign; so did almost all of the other big developers whose projects were approved.

The boom kept money pouring into the city treasury, which allowed Brown to hire more city workers, hand out more juicy contracts to his friends, and live the life of an urban king, while the city was slowly losing its life and culture all around him.

His arrogance, and the pain that it caused thousands of people who have had to live with the results of his policies, set off a political revolution in San Francisco last year. The mayor's candidates and policies were soundly rejected at the polls in last fall's elections. A new Board of Supervisors is moving aggressively to make sure that the city doesn't make the same mistakes again.

But it will take more than one or two policy changes. The San Francisco economy, Milken economist Wong told us, "is about the most chaotic in the country." The growth controls enacted in 1986 with Proposition M weren't enough to deal with the dot-com invasion; neither were the rent-control and eviction-protection laws enacted in the 1990s. The live-work loft regulations were created to protect artists; they were used to make developers rich.

Creating a sustainable economic development policy is an ongoing struggle. The lessons of the crash of 2001 may help us take the first step. ♦

E-mail Tim Redmond at tredmond@sfbg.com.

The dot-com bomb task force
Savannah Blackwell, David Cassel, Susan Gerhard, David Huffman, Emi Kane, Jon Maples, AnnaLee Newitz, Amanda Nowinski, Tim Redmond, Gabriel Roth, J.H. Tompkins, Daniel Zoll

GUARDIAN PHOTO BY LORI SPEARS



Empty hole: A thriving artists' community was evicted — for a building that may be vacant for years.

vestment bankers and a handful of lucky millionaires, nobody's winning.

The artists, dancers, musicians, and nonprofits that were evicted in the past three years as the price of office space soared are, in many cases, gone for good. The jobs and tax revenues that were supposed to continue pouring in from the seemingly endless high-tech boom have turned out to be so much vaporware. The city's budget — weighted down by 4,000 new workers who were hired by Mayor Willie Brown during the boom time — is heading into the red.

There were, to be sure, plenty of working people who made good money when the money was flowing in. Writers who could have been waiters were making six-figure salaries. Kids right out of high school were getting jobs most college grads wouldn't have dreamed of a generation ago. A few folks who were in the right place

more dependent on high tech than Detroit was on cars. Roughly 25 percent of all jobs in San Francisco are now tech related, up from just 16 percent a decade ago, a Milken study done for the *San Francisco Chronicle* concluded. Only 18 percent of the Detroit metropolitan area's jobs rely on the auto industry, the study showed.

Perry Wong, the Milken economist who did the study, told us tech-related jobs go far beyond just the computer industry: a lot of the banking, legal, architecture, and construction work in the region has been related to the tech boom. He thinks San Francisco will ultimately recover from the high-tech recession but says, "For a while it's going to be ugly."

Nobody really expected the Internet boom. In the early 1990s, as the city was coming out of the recession, a lot of

clear to everyone working in the city-planning arena that a major economic change, with the potential to shift the direction of development in the city, was under way. "At that point," he said, "the city could have actively intervened and had an impact on what was going to happen."

City planners, for example, could have created strong, effective industrial-protection zones in areas like SoMa and the Mission to prevent dot-com offices from displacing the existing small-business base. Art studios and performance spaces could have been given protected zoning status, so that no developer could displace artists with office workers. Development could have been kept downtown, or directed carefully into areas like the Third Street corridor, where empty space was plentiful and nobody would have been displaced.

The city, in short, could have created a real economic plan aimed at pre-

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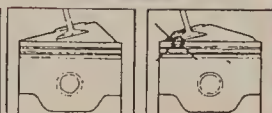
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The invisible earthquake

Sorting through the wreckage: who won, who lost? By Daniel Zoll

It's one of the central myths of the dot-com boom: although the big bucks were going to Bill Gates and Goldman Sachs and entrepreneurial visionaries (like the guy who figured out how to transmit smells over the Web), the rising tide of the new economy was supposed to lift all boats.

Michael Perkins, tech journalist and coauthor of the best-selling (and prescient) book *The Internet Bubble* says that even after the bubble has burst, such myths persist.

"People would say, 'So what if the rich are getting richer? It's benefiting all of us,'" Perkins told the *Bay Guardian*. "Our argument is that's not true. Just the top 1 percent have benefited the most from the recent boom."

Perkins describes the Internet mania as a classic Ponzi scheme: big banks and wealthy insiders took advantage of average investors' desire to get rich quick.

"Never before has so much wealth been transferred from one group of people to another in such a short time," he wrote in a recent op-ed in the *Washington Post*.

The effects of that wealth transfer were most visible and dramatic in the Bay Area. The boom did create lots of affluence, at least temporarily, in San Francisco. It brought with it tens of thousands of high-paying positions, and many of those jobs were held by musicians or English majors who had never dreamed of having enough for a down comforter, much less a down payment. Last year the average writer for a digital-media firm was making more than \$56,000, and graphic designer salaries were more than \$60,000.

Now many of those jobs have vanished as quickly as the sponsored cocktails at a start-up launch party. Some folks are better off than they were before the boom, like the artist who went to work for a Web-design firm and now has enough money to paint full-time. Others are newly laid off, struggling to pay the rent on overpriced apartments — or scrambling to pay taxes on stock options that never materialized.

And while the Bay Area has become increasingly dependent on one industry (high tech), most of the job growth in the region in the past five years wasn't of the high-paying high-tech variety. The vast majority of new positions involved catering to the nouveau riche — retail, restaurants, tourism, etc. For those people, as well as for many of the digital-industry workers, absurd housing costs (driven by the boom) made it tough to get ahead. San Francisco is now officially the least af-

fordable metropolitan area in the country, and so far the stock market slide has not changed that.

Now that the mania has subsided, we've attempted to sort through the wreckage and identify the winners and losers of the dot-com Plunder Years.

and 2000, based on median rents provided by Metro-Rent. (Our calculations and methodology are available at www.sfbg.com/News). Assuming an annual turnover of 10 percent of the city's tenants every year, we estimate that landlords raked in \$1.3 billion in

out their money well ahead of the fall, letting your average individual investor take the hit.

That's because the financial conglomerates and institutional investors had inside dope that Joe E-trade wasn't privy to. "The truth is, little investors never stood a chance, because they simply don't have the same access — both to key information and to early deals — as big investors," Perkins writes.

One common but questionable practice, now under investigation by the federal Securities and Exchange Commission, is called the "tie-in." In a tie-in, large investors cut deals with investment banks — agreeing to pay the banks high commissions or place large trades in exchange for a bigger portion

Live-work developers By now, regular readers of the *Bay Guardian* are all too familiar with the live-work housing scam (see "Strictly Business, 10/18/00). Developers, led by Joe O'Donoghue's Residential Builders Association, exploited a loophole in the city's Planning Code intended to make it easier for artists to convert formerly industrial spaces to lofts. Because the projects were classified as live-work and not as housing, developers got out of paying millions of dollars in fees for schools, child care, and affordable housing and skirted regulations on things such as parking and handicap access. Often the structures were never even used for housing; many were converted illegally into dot-com offices.



The winners

Residential landlords The transfer of wealth between tenants and landlords over the past five years in San Francisco has been so dramatic that it's perhaps the single most significant local economic impact of the boom. With so many new workers arriving in the city and so much new money floating around, housing prices skyrocketed — and residential property owners took advantage of the situation to make a phenomenal windfall.

We estimated the total increase in rent — just the increase — for apartments in San Francisco between 1995

and 2000, based on median rents provided by Metro-Rent. (Our calculations and methodology are available at www.sfbg.com/News). Assuming an annual turnover of 10 percent of the city's tenants every year, we estimate that landlords raked in \$1.3 billion in

Big institutional investors, venture capitalists, and investment banks Another common new economy myth is that the big financial insiders are hurting just like everyone else. A few may be. But the people on what Perkins calls the "top of the financial food chain," generally pulled

additional rents in that five-year period. That's not the total amount of rent tenants paid in the city; it's the amount of additional rent they were forced to pay above and beyond 1995 levels, the amount of money local landlords pocketed as a direct result of the dot-com boom.

of IPO shares. "Such clout enabled Wall Street's biggest bankers to control the IPO deal flow," Eric Moskowitz wrote in a series in *Red Herring* magazine titled "IPO Antics." The SEC is looking into whether such an arrangement violates laws against market manipulation. Between November 1998 and July 2000, Goldman Sachs, Morgan Stanley Dean Witter, and Credit Suisse First Boston each pocketed more than \$500 million in underwriting fees for Internet companies. And for the last two years technology underwriting as a whole brought in close to \$1 billion for each bank, Perkins reports.

Nonprofit housing developer Calvin Welch says that by getting city officials to look the other way, live-work developers made a killing. Welch estimates that with all of the various financial breaks, live-work structures cost about \$150 per square foot to build, compared with \$175 for a typical square foot of market-rate housing. Yet the lofts command premium prices, ranging from \$350,000 to \$800,000.

"They became this obscenely profitable type of building that started displacing the development of any other kind of [market-rate] housing,"

Continued on page 20

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DOT-COM BOMB

Wreckage

From page 19

Welch said. "Why would you build a residential development if you could do live-work?"

(O'Donoghue failed to return phone calls seeking comment.)

The worst part is that the lofts were built in areas that city officials had previously earmarked as having the most potential for affordable housing construction, like the Mission and Potrero Hill. Tom Jones, a board member of San Franciscans for Reasonable Growth, says the live-work projects will serve as a permanent legacy of bad planning. "It's like a wound that will never heal," Jones said. "A lot of sites that would have been great for housing were used up."

The losers

Tenants Unless you've spent the last five years on sabbatical in Siberia (or relied on local television for your news), you are probably all too aware of the impact of the Internet on San Francisco tenants. A significant number of renters, especially those who managed to hold on to their rent-controlled abodes, temporarily benefited from the higher new economy salaries. But for the nondigirati, finding an affordable apartment continues to be about as likely as getting a useful answer out of Jeeves. The median rent on a two-bedroom apartment increased from \$1,275 in 1995 to \$2,514 in 2001, according to Metro-Rent. Evictions tripled over the same period, the San Francisco Tenants Union reports.

Last spring, at the height of the boom, U.S. census data showed that only about half of San Francisco households were able to afford market-rate rents. The good news is, now that the system has crashed, there are actually For Rent signs in some neighborhoods. And according to Metro-Rent, the median rent for a two-bedroom apartment actually decreased — yes, decreased — from \$2,775 last fall to \$2,514 this spring. Even so, there is little real rental relief in sight. Experts predict that rents won't come back to earth anytime soon.

"Many thousands of people have been forced out of the city and probably will never get to come back," Ted Gullicksen of the San Francisco Tenants Union said. "The most serious thing is that the rents will never come down; once the damage has been done, it's there forever. We're never going to see \$1,200 for two bedrooms again."

Prospective homeowners San Francisco home prices are cooling somewhat, but they remain stratospheric. In April 1996 the median San Francisco home price was \$275,000. In April 2001 it was \$554,000.

The slightly saner market is little consolation for most of us: according to Pacific Guarantee, a mortgage broker, it would take an annual income of at least \$114,000 to afford the median-priced home in San Francisco. In 1999 the California Budget Project

calculated that only 11 percent of San Francisco residents could afford the median-priced home. By comparison, more than 64 percent of U.S. residents could afford a median-priced home in their community.

Nonprofits Jan Masaoka, executive director of Compass Point Nonprofit Services, refers to the dot-com boom as an "invisible earthquake." A recent Compass Point survey of local nonprofits found that 25 percent had their rents at least doubled in the past year.

"The cost of doing the work — whether that means caring for a child or people with AIDS or advocating for civil rights or clean air, or whatever work they do — has gone up," Masaoka said.

For those who managed to ride out the boom, things are looking better. The Homeless Prenatal Program was facing eviction from its 995 Market St. location last fall but gained a last-minute reprieve: the bubble burst before the agency's lease expired in February. According to development director Karen Hones, although the rent was doubled, and the program had to move to a different floor, at least it was able to stay. Other nonprofit agencies in the same building had to leave last year because of the Internet invasion, including the Homeless Advocacy Project, Lutheran Social Services, Young Women's Work Project, and SHARE, Hones said.

"People used to be able to come to this one building for several different services," she said. "It's hard for homeless people to have to go all over the city to get what they need."

Masaoka's group found some good news in a recent survey: rents on "Class C" office space, the kind favored by nonprofits, has fallen a whopping 60 percent since the third quarter of 2000.

Low-wage workers Low-wage workers in the Bay Area actually saw their purchasing power decline between 1989 and 1999, according to the California Budget Project. Meanwhile, the percentage of workers earning poverty-level wages in the Bay Area increased over the same period.

Groups that train low-wage workers, such as S.F. Works and the Bay Area Video Coalition, did have some success placing people as technicians in dot-coms earning starting salaries of \$12 to \$14 hour. But many of those jobs have now disappeared.

Nationally, according to the federal Bureau of Labor Statistics, half of the dozen occupations expected to grow most by 2008 pay poverty wages or less for a family of four. In a 1999 AFL-CIO survey of young workers ages 18 to 34, 55 percent agreed that the new economy is producing "mainly lower-paying jobs."

"As profound structural changes take place, a few at the top have benefited tremendously in the new American economy, while more and more workers find themselves trapped in low-skill, low-paying jobs," according to the AFL-CIO's "Faces of the New Economy" report. ❖

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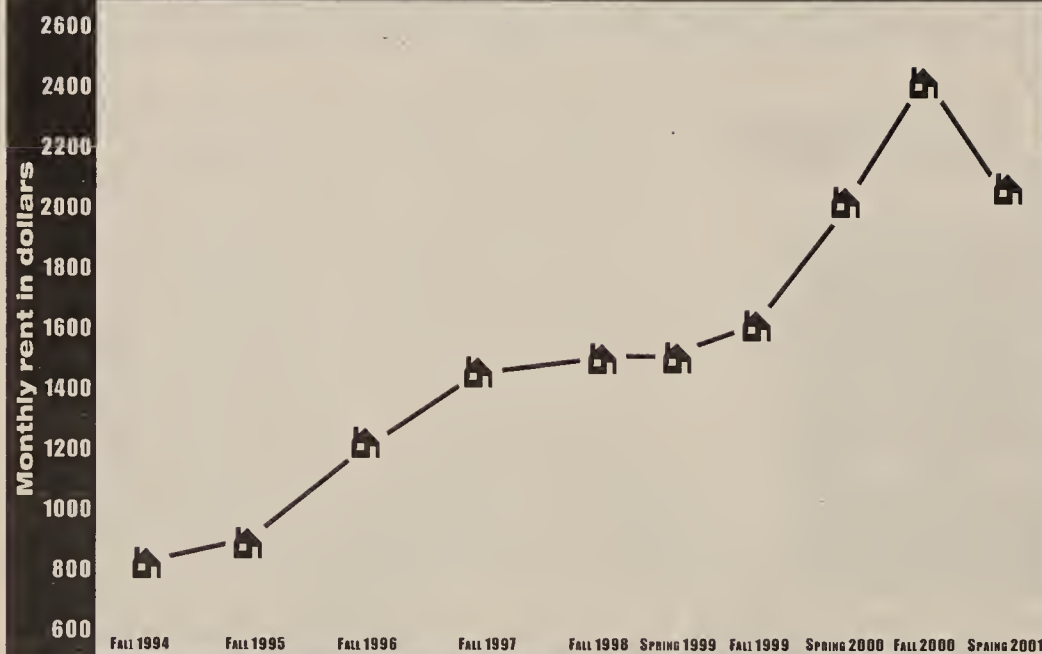
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Apartment rental rates



Rents soar: This chart shows how the average monthly rent paid by San Franciscans tripled between 1994 and 2000.

Beyond number crunching

We put the dot-economy on the psychologist's couch. *By David Huffman*

No one can escape the transforming fire of machines.

Kevin Kelly

New Rules for the New Economy

Remember the movie *Terminator*, where the killer cyborg played by Arnold Schwarzenegger wreaks havoc in Los Angeles, all the while delivering chilling one-liners in an Austrian accent? Reading business bestsellers during the late 1990s, you'd think the Terminator had made a trip to San Francisco.

In 1998, Kevin Kelly began his book *New Rules for the New Economy* with the kind of apocalyptic sentiment typical of business writing at the time. The "new economy" transforming San Francisco was "inevitable," a product of inexorable economic laws that moved with the same relentless logic as the Terminator. "The net is our future," Kelly warned. "Side with the net." Message: resistance is futile.

Today, after technology stocks have plummeted and people are talking about dot-coms like they're an endangered species, San Franciscans have a right to feel a little skeptical when it comes to Kelly's comments about inevitability. Signs of the dot-bust are everywhere: abandoned lofts, tattered dot-com billboards, and SUVs decorated with "for sale" signs. But are

dot-coms really dropping like flies, or are reports of their demise greatly exaggerated? To get at the real story behind the dot-bomb hype, the *Bay Guardian* tracked down some hard (and not so hard) stats on economic life during techno-boom time: business failure rates, average salaries, rent costs, and even migration to and from San Francisco.

How many Internet start-ups have really become Internet shutdowns? The "Dot-com Shutdowns" graph shows the number of dot-com shutdowns increasing in the months since the beginning of 2000. During the last four months there were 211. Web-mergers.com, a company that tracks buyouts and shutdowns of the larger dot-coms, breaks down the data during January and February of 2001 by region: San Francisco has been hit the hardest among California cities, suffering 35 percent of the total shutdowns in the state. Los Angeles is second, with 28 percent, and Silicon Valley comes in third, with 21 percent. Is the total number of dot-coms shrinking? It's hard to say, but the "San Francisco Office Vacancy Rates" graph shows that vacancy rates for downtown office space are starting to rise, from 3.49 percent in 1999 to 8.17 percent in 2001, which suggests a decline in the number of businesses.

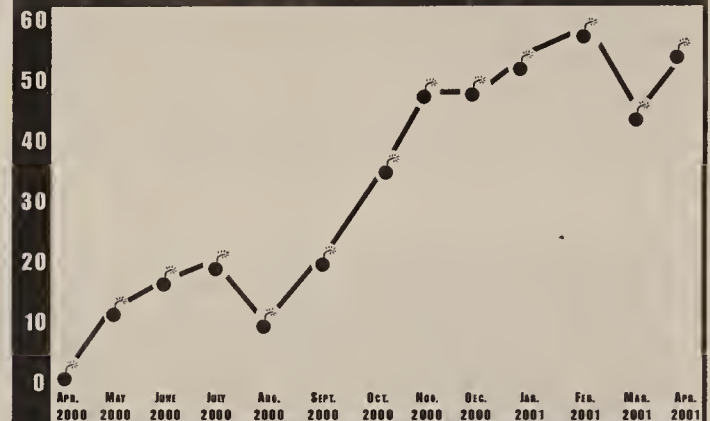
Office rental rates have exploded, climbing from \$2.10 per square foot

in 1995 to \$6.75 per square foot in 2000. New office construction, shown in the "New Office Construction" graph, also took off in 2000. But that's changed dramatically in the past few months.

Take a look at the "Apartment Rental Rates" graph showing the tremendous increase in apartment rental rates. The increase from \$920 per month in the fall of 1995 to \$2,080 in the spring of 2000 squeezed San Franciscans and displaced low-income residents. The rise in rents presumably reflected an increase in demand for housing, stemming from the influx of wealthy dot-commers. Although apartment rents are still higher than in the spring of last year, they have been dropping since the fall of 2000. According to Metro-Rent, a rental-listing service in San Francisco, the fall in rents is unprecedented. Rents tend to rise during the summer and flatten out during the year but never fall. The fall in apartment rents, then, indicates a dramatic bust, as do the rise and fall (or fall and rise) in the other economic indicators we've discussed so far.

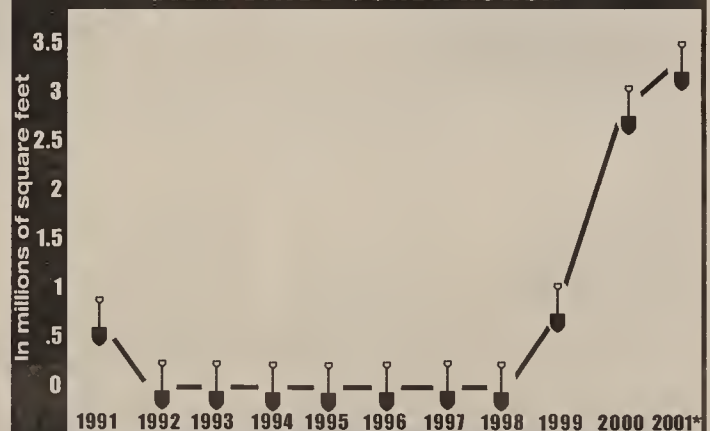
How many dot-commers were there really? The most detailed data available, according to the Milken Institute, an economics think tank in Santa Monica, is Bureau of Labor Statistics (BLS) data on technology employment. The number of jobs in computer and data-processing ser-

Dot-com shutdowns



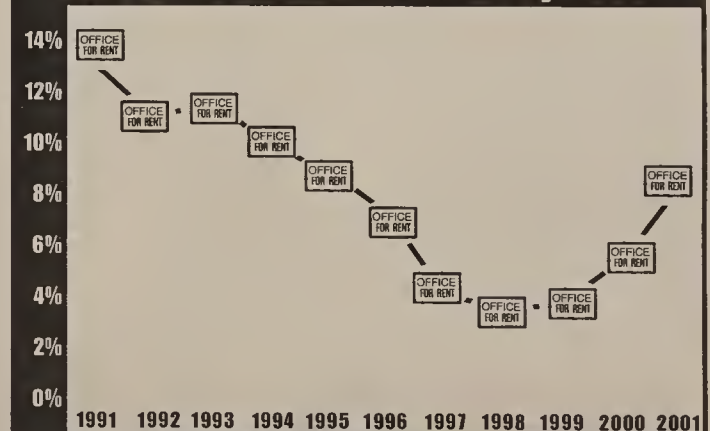
Dot-gone: This chart shows how hundreds of dot-coms have folded in the past year.

New office construction



Breaking ground: This chart shows how new office construction boomed in the past three years — leaving San Francisco with lots of empty office space.

San Francisco office vacancy rates



Too much space: This chart shows how office vacancy rates are rising as dot-coms fold.

vices in San Francisco increased each year, from 23,608 in 1995 to 65,260 in 2000. Two possible reasons why we don't see a decline: the data stop at 2000, so they only capture the beginning of the dot-bomb, and they include a wide variety of computer occupations, some of which were probably less affected by the crash.

In 1999, the year for which the BLS collected data on the salaries of computer programmers in San Francisco County, the average programmer earned \$66,270. This was \$16,806 more per year than the salary of the average

San Francisco County resident, \$49,464. Of course, stock options were another source of wealth for dot-commers. But it's hard to know how many were able to cash in their options before the crash.

With the influx of wealthy dot-commers also came spending trends that reflected the affluence produced by the dot-com boom; many people bought expensive SUVs and loft apartments. SUV sales in the United States were brisk, contributing to half of Ford Motor Company's \$7.2 billion profits in 1999, according to *Terrain*.

Continued on page 24

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DOT-COM BOMB

Dot-economy

From page 23

magazine. Loft apartments were in high demand and became ubiquitous in San Francisco, in what were once ethnic or industrial neighborhoods. In early 2001 a one-bedroom loft in SoMa could go for \$800,000.

But the real question is, how could such an insanely inflated economic situation develop so quickly during a few years in the late 1990s and then just disappear? Doesn't it seem more like a psychotic episode than a rational economic event? Over the past few years economists have begun studying the quirky psychology underlying economic phenomena like the Internet boom and bust. In fact, a MacArthur genius grant was recently awarded to Matthew Rabin, a behavioral economist who studies both economics and psychology. Behavioral economics deflates some of the conservative rhetoric that holds that rationality underlies the new economy. It argues that in fact, the economy is deeply affected by the highly irrational forces that make up the human psyche.

Behavioral economists believe that the economy is as human as the human beings who drive it. If they're right, activism against gentrification and yupification is no longer a matter of opposing an unstoppable, logical machine. In his 2000 bestseller *Irrational Exuberance*, published before technology stocks started to fall, Robert Shiller predicted the crash using behavioral economics, ultimately arguing that investors were using reasoning that sounded more like storytelling than hard economic analysis.

Imagine you were a venture capitalist three years ago, sitting in a conference room and listening to aspiring dot-comers pitch their business plans. Given the novelty of the Internet, it was probably hard to pick a winner based on solid economic analysis. According to Shiller, you'd go with the presenters who told the best story, and go get a latte while the numbers flashed by on the overhead. And indeed, companies selling stock to the public usually focused on a vivid story about their CEO and the company's exciting history rather than on a dry analysis of risk and earnings ratios.

SUV and loft sales are another example of psychology at work in the economy. Traditional economists say that rational people will buy less of something as it gets more expensive, because otherwise they're just hurting themselves financially. But consumption of SUVs, lofts, and high-tech gadgets during the boom worked the other way around. SUVs and loft apartments were popular partly because they were expensive; they appealed to a psychological drive for status, a desire that traditional economics can't explain.

A clever study by economist Juliette Schor in her book *The Overspent American* confirms that people pay

for status. Schor found that the more expensive lipstick is, the more consumers want it. This has nothing to do with quality but rather is because other people will recognize the expensive brand when someone pulls out the lipstick and applies it. For products like facial cream, which aren't used in public, Schor finds the standard decline in demand as price increases.

Neuroscientists at UCLA have gotten down to the nitty-gritty of this kind of status-drives-economics argument, looking for evidence of status motivation in the brain. One study found that the dominant male among a group of monkeys had a higher level of serotonin, a chemical partly linked to happiness. When the monkey was removed from the group, his serotonin dropped, and the new dominant monkey's serotonin level went up. Another study found high levels of serotonin among fraternity officers, who play the role of "dominant male" in their fraternities. Perhaps when people take status-buying to extremes, they are seeking a brain-chemistry-induced high.

The question is, can a feeling of discouragement also affect economic life? Now that the new economy has faltered, are the dot-comers leaving San Francisco in droves? No one has very good data on the number of people moving in and out of the city in general, let alone the numbers for dot-comers. According to the California Department of Finance, the best estimate comes from moving companies such as U-Haul. Judging by the number of U-Haul trucks rented for one-way moves from January 1999 to the end of 2000, it appears that roughly 5 percent more people moved into San Francisco than moved out. In the first few months of 2001, however, there was a dramatic reversal: 12 percent more people moved out of the city than moved in. The data from U-Haul are obviously imperfect, because not all people rent U-Haul trucks when they move. Metro-Rent provides supporting evidence, however, estimating that apartment vacancies have jumped from 1 percent at this time last year to 5 or 6 percent today.

At the end of the movie *Terminator* the cyborg has emerged from a massive explosion, and its fake skin has melted away to reveal silver pistons and glowing red eyes. But the seemingly unstoppable new economy is just the opposite of Arnie's Terminator. Beneath the mechanistic gloss there's a human muddle of emotions and drives. We just can't explain away the Internet boom and bust in terms of rational inevitability. Human beings put San Francisco through the economic equivalent of whiplash. Next time, hopefully those human beings can be stopped before it's too late. ❖

David Huffman is a doctoral student in economics at UC Berkeley.

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DOT-COM BOMB

Getting ripped

The music industry wants to kill its Web-based competition — and ice the MP3 format in the process. Good luck. *By Jon Maples*

My friend Jeff, the music geek, taps his Firewire 60-gig hard drive. "This puppy is filled to the brim," Jeff (not his real name) says. "Ten thousand tracks." He smiles when I ask where he got all his tunes. "Napster first, but now Gnutella."

Gnutella, Jeff tells me, is "Napster from hell. All of the music and none of the central servers. Impossible to shut down."

You might disagree with Jeff's assessment of Gnutella's future, but it's clear that as Napster winds down, other file-sharing programs are queuing up to take its place.

One thing that hasn't changed, however, is the format of every song on Jeff's hard drive: MP3. The format has forever changed the way hard-core music aficionados and even regular consumers listen to their Beck, Bach, and Backstreet Boys. Hundreds of companies now make MP3 players, in sizes ranging from small enough to fit in a watch to big, bulky stereo-component units.

Nevertheless, the MP3 format finds itself under attack from the major record labels. Almost every company intends to launch a digital music subscription site this year. "Legal Napsters," most of the companies are calling them. But none intend to support the format that 99.99 percent of the 75 million-plus digital-music listeners are using today. Quite the opposite actually: most companies would prefer to see the MP3 format disappear.

The roots to rock

The MP3 craze started with two events. One was the introduction of the compact disc format that featured tracks in pure digital sound. At the time, the record industry chose not to install any type of security to keep listeners from copying a disc. Instead it spent two decades unsuccessfully trying to keep CD copiers (or burners) out of the marketplace.

In 1987 engineers at the Fraunhofer Institut in Erlangen, Germany, developed the MP3 audio format. MP3, which is short for Moving Picture Experts Group Audio Layer III, compresses standard digital files from about 24 megabytes to around 4 megabytes for a three-minute song.

The format shrinks the files by dropping out sounds the human ear can't hear. By sampling 1 out of 10 sounds, MP3s still allow for a high quality of sound, while the file size shrinks dramatically. A standard \$800 entry-level computer today has a 20-

gigabyte hard drive, which can hold as many as 5,000 tracks.

MP3 didn't really become important until around a decade later, in 1998, when Advanced Multimedia Products introduced the AMP MP3 Player,

down hard, suing Napster and MP3.com, a San Diego start-up company that let users access digital files in personal "music lockers" if they could prove they owned the CD. It was a short battle, as the RIAA won major victories that took the teeth out of Napster's file-sharing capabilities and put MP3.com in such a financial hole that it recently ended up selling to French media conglomerate Vivendi.

Me too!

When asked why the RIAA was pounding away at the Web start-ups, the record labels said that they had big plans to distribute music digitally and that these companies were stealing their licensed product.

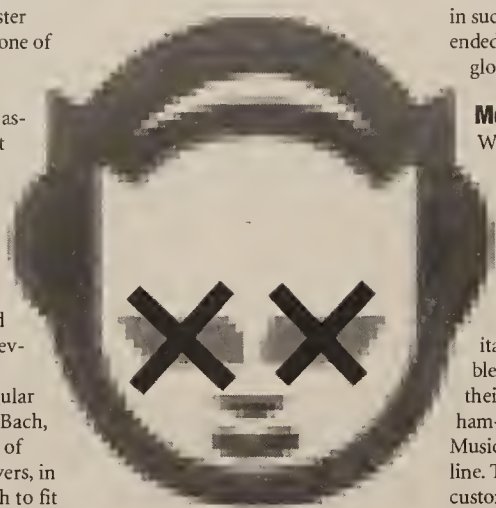
Since the beginning of the digital era, the record labels have dabbled in digital distribution, although their attempts have generally been ham-fisted at best. Last May, Sony Music said it would sell digital files online. The price: \$3.50 a single. So if a customer wanted to buy a 14-song album from the Sony download site, it would only cost \$49 — three times the price in a retail shop. Additionally, Sony would release its songs in a secure digital music format using a special player that was only available from the company. Wonder why Sony had a problem selling downloads.

Now, however, the record companies say they're serious about doing business. Sony and Universal recently announced that they're working together on a music subscription site named Duet that is scheduled to launch later in the year. Seattle streaming giant Real Networks announced that it is building a subscription site called MusicNet in conjunction with AOL Time Warner, German conglomerate Bertelsmann, and British music label EMI. Bertelsmann, which has a controlling interest in Napster, also intends to release a new "legal" version of the file-sharing application late this summer.

All of these legal Napsters appear to be a step in the right direction: major labels licensing their catalogs and allowing paying customers to access digital files. That is, until you start looking at the details. Neither Duet nor MusicNet will offer up its tracks in MP3 format.

Most likely, if a listener wants to play the music, he or she will have to use the company's proprietary device, not the popular WinAmp or Apple's amazing iTunes application. What if, for example, you want to download your music from Duet to your portable player? No can do. How about downloading the music to your computer to listen to when you're offline? Doubtful. Well, let's

Continued on page 26



which allowed personal computer users to listen to MP3s.

Suddenly anyone with a computer and the free software was able to convert (or rip) CD-format audio files into MP3s and then play them on his or her PC. Voilà! Instant, perfect, high-quality, small audio files. And since the recording industry had chosen not to put any copy protection on discs, almost any CD that users put into a drive could be ripped into an audio file.

Impending doom

And rip they did. Soon users all over the place were putting together their own collections of MP3s. And not long after that, music fans began offering free downloads on their personal Web sites.

It didn't take long for the venture capital community to follow the consumer activity. Before long there were hundreds of music start-ups (a majority of the start-ups were in the Bay Area; see "Fade Away,") garnering millions of dollars from investors and starting to gain some marketplace acceptance. Then Napster happened.

The two elements necessary for committing piracy were already in place: the means (easy tools and access to music files) and the motive (free music). All that was needed was the bandwidth. Major universities and colleges, which provide students with easy hookups to fast connections to the Internet, supplied that.

The good times did not continue, however. The record industry, through its trade association, the Recording Industry Association of America, came



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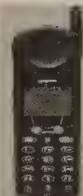
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DOT-COM BOMB

MP3

From page 25

say you're a member of MusicNet for a couple of months and then quit. Do you get to keep your music? Sorry, no.

And what about Napster? Download addicts who are disappointed in the rogue file-sharing application now might want to brace themselves for what they'll see in the fall. MP3s will most likely be history in the "official" download area. Last September, Napster CEO Hank Barry said that there would always be a free file-sharing portion of the application, but he has since backed off from that grandiose pronouncement.

Don't let the music play

OK, fine, so what about the music? Can I find Madonna on Duet? Uh, no. As of today, Duet doesn't have a licensing agreement with Warner Music, Madonna's label. You'll have to get a MusicNet subscription for her music. Fine, so I'll plug into MusicNet. Don't expect any Destiny's Child on MusicNet. They're on Duet.

At least all of the record companies will be cooperating so that there will be only one format for the music and one player to download in order to sample music from Duet, MusicNet, or the new Napster, right? Wrong. Expect each of the offerings to use different players, competing formats, and wildly divergent measures to keep their precious music files secure (so listeners can't trade them).

But the music will be legal, right? Not so fast. None of the new music services have secured licensing agreements with the music publishers to offer digital downloads or streaming. At a congressional hearing last week Real Networks CEO Rob Glaser said that not getting licensing might doom the music industry's new ventures before they play one note of music.

The truth is that MP3s scare the shit out of the record labels because they are small enough to trade and have no security code written into them. What the record labels don't understand is that listeners love their MP3s because they are so damn simple to use and store. But since MP3s can't be controlled, the labels say, they must die.

In its haste to kill Napster the music industry has ignored the fact that the customer is fickle when it comes to technology. While the record labels believe they can change listeners' minds in the future by providing safe, secure music, the many roadblocks — including nonportability — built into the music files will most likely doom the labels' expensive attempts to do away with MP3s.

While free music certainly was the driving force behind Napster's success, the fuel was clearly provided by the MP3 format. "Gnutella is the next Napster, not MusicNet," Jeff says of his file-sharing program du jour. And if the labels shut down Gnutella? "Something else, no doubt. Nobody is going to get between me and my MP3s," Jeff says with a smile. ❖

Fade away

Since the release of the first commercial MP3 player in 1998, digital music start-up companies of all shapes, sizes, and business plans (some have run through several) have started up throughout the Bay Area. There were music portals like Listen.com, music-recommendation services like MuBu, online radio stations like Spinner.com, and search enablers like Giga-beat. Musicians and music heads suddenly found that their lifelong music habits qualified them for challenging, fun work. Napster attracted the international spotlight that subsequently shone all over the Bay Area — working at places like Listen.com and Spinner was cool. And for a time it appeared that the digital challenge to the traditional music business would bear immediate fruit.

After the first flush of success — and a lot of V.C. money — these companies came under attack by an army of lawyers in the employ of the record labels. The legal warfare gave investors a case of cold feet, which, when coupled with the sudden devaluation of all Internet companies, made things difficult for many. There were two separate associations that helped members of the companies organize gatherings and network: Audio Alley and Digital Music Coalition. Both have seen their fortunes go the way of the companies listed below.

Company: Beatnik

What it did: Web page music enabler
Status: changed focus of company to providing phone device applications

Company: Emusic.com

What it does: digital music retailer
Status: sold to Sony

Company: Gigabeat Inc.

What it does: music-search application
Status: purchased by Napster

Company: Kick.com

What it does: music-recommendation application
Status: in business

Company: Listen.com

What it does: music portal
Status: In business; recently cut staff and changed business model and CEO

Company: Liquid Audio

What it does: music delivery software
Status: In business; recently cut 40 percent of staff

Company: MP3.com

What it does: MP3 retailer and personal music locker
Status: sold to Vivendi/Universal after settling lawsuits with major labels

Company: Mubu.com

What it does: music-recommendation application
Status: in business

Company: Musicbank

What it did: personal music locker
Status: bankrupt after signing licensing agreements with all the major labels; never launched its service

Company: MyPlay

What it does: personal music locker
Status: in business; recently cut 40 percent of staff

Company: Napster

What it does: file-sharing application
Status: in business; defending itself from lawsuits; relaunching as a legal download site in late summer

Company: Pointera

What it does: search technology
Status: in business

Company: Spinner.com

What it does: online radio application
Status: sold to AOL

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Dot-bust follies

"Gorgeous Guy" is San Francisco's new cyberlebrity. *By David Cassel*

Whether you're browsing the Internet looking for a new job or killing time at your desk waiting for the axe to fall, chances are you've visited Craigslist (www.craigslist.org). More and more people are spending time accessing the popular online bulletin board for its listings of jobs and relatively cheap apartments. Bay Area traffic alone brought in 25 million page views in the first three weeks of May, founder Craig Newmark says.

But the dot-com bust has also spawned a strange sociological phenomenon on Craigslist. Whether it's due to run-of-the-mill loneliness or some increased isolation caused by a troubled economy, an ad hoc subculture has sprung up, apparently living vicariously through intriguing tales posted at the site's Missed Connections forum (www.craigslist.org/sfo/mis) — ostensibly a place for people seeking to reestablish contact with dates they've missed.

Newmark says that surprisingly Missed Connections has become one of the site's top draws, behind only the home page, Women Seeking Men, and Apartments Available. In the first three weeks of May the section racked up more than 1.3 million page views. "The little stories are very personal — and very real," Newmark said. "Ultimately, reading those things does connect you to other people, and that sense of connection is what we all seem to crave." In these bored-by-unemployment times, the Missed Connections section also occasionally balloons into rambling, informal discussions, following up on earlier ads. "We have discussion forums set up on Craigslist, but they're sort of off the beaten path," Newmark said. "[Missed Connections] has turned out to be partially a discussion forum on the main site."

When lusty mid May rolled around, this digital ecosystem also spawned what's become known as the "Gorgeous Guy" phenomenon. It began innocuously enough, when a woman posted to the Missed Connection board that she wanted to meet this "gorgeous guy" she saw every day at the bus stop, carrying a gray bag. Another poster chimed in, saying he'd seen the hunk and offering encouragement: "Why are you ladies so afraid to go up to him and say Hi?"

The meandering discussion was off: in between all the Missed Connection personals ads, a sometimes vaguely hostile debate developed about the man behind the "Gorgeous Guy" myth. All this attention was apparently creating a slight amount of resentment. "Ladies why do you want a player like 'Gorgeous Guy'?" What you need is some sweet loving from

a guy who knows how to treat a lady right." The guy who posted that comment told the *Bay Guardian* he'd received no takers on his implicit offer — but that his faith remained firm. "With all these ladies writing about this guy, he must be a player," he added. "I just thought that I would get in on some of the action."

Three weeks later nearly a hundred tongue-in-cheek comments about the mysterious Gorgeous Guy had turned up, but the truth was as elusive as the

spilled the beans about Craigslist. He'd never used the site, though now he's pretty impressed. People would look at him, check their watches, and stare. Yep, 5:30. Must be Gorgeous Guy.

So, he said, he changed his route — but he was convinced that people posted the new information online. When he got off the bus, there would be a small crowd. "And the people lined up across the street kept getting bigger and bigger."

Especially frustrating were the people who began asking him where the party was. "First of all — who are you?" he'd reply. And second of all — no one had told him about any party. He described the experience as "eerie" and "uncomfortable."

He gave his phone number to one of the women he met, and soon it was all over the Internet. He started receiving dozens of calls. "Sometimes they'd be disappointed," he said. "They were expecting me to say something that they wanted to hear." Angry about the attention, his gorgeous girlfriend of three months dumped him, he said. And he was even identified as the coveted mystery man by some people at work. "They feel sorry for me."

Braving the dragon's lair, he found his way to Craigslist and posted a message asking people to stop the attention. "I am just an average person just like you commuting back and forth to work trying to make a living. Please stop calling me 'Gorgeous Guy' on the street and trying to take my picture." But he'd miscalculated the response he'd get in Craigslist's fiercely enthusiastic community: outrage. He said he received more than 100 e-mails, many complaining that he was ruining everybody's fun. He reiterated in a follow-up that he had a sense of humor, and he asked, "Can we just be friends?" He received even more e-mails — because now he was a nice guy. And gorgeous.

Craigslist was good about removing the posts with too much personal information, he said — once "Gorgeous Guy" realized what was going on and started flagging them for review. But two weeks later he was still getting more than 100 e-mails a day, and whether he likes it or not, he's become one of the Bay Area's most sought-out young bachelors. So does he want his fans to leave him alone? He smiled. "I dunno," he said. After all, he's still available. "Send me an e-mail!" He's even got an e-mail his fans will remember — TheRealGorgeousGuy@yahoo.com (send a picture and a description).

Meanwhile, back on Craigslist, the discussion continues, now moved to the site's Open Discussion forum.

"I still think he's gay," one poster commented last week. "Nothing you people can say will change my mind." ❖



real Slim Shady. Anonymous posters announced that he was married with a kid. ("Unless you are a 'home-wrecker', it would be wise to not get involved with this one.") Or that he was a poet. ("My dreams are but a shallow reminder / Of the amazing behind-er / You have.") Or that he'd been horribly disfigured in a Muni accident, after which he was discovered to be a hermaphrodite.

Not everyone was pleased with the discussion, but the online back-and-forth continued until some posters decided to take matters into their own hands, a few even posing as the man himself. "I tried to arrange to have all the Gorgeous Guy watchers meet at Cafe Venue at 5:30, which is right about the time I swing by on the way home from work," one poseur said. The prankster — actually happily married last September — was, ironically, unable to attend. "I had to work late," he hedged.

Here's where it gets weird. Blissfully unaware of the Craigslist Missed Connections maelstrom, a 25-year-old network engineer lounged at his usual bus stop, carrying his gray bag of technical books. Two women were staring at him. There was something odd about the conversation they were having. "She knew things about me," he told us after we contacted him over e-mail.

To hear him tell it, the next day it was a group of 5 people at his bus stop. The next day, 10. "One guy was holding a camera." As he approached them, they all stopped talking suddenly. He confronted the admirers, who eventually

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WOMEN'S ORGASMS

One would think that at least here is a sexual happening with no ambiguity, but not so. There is still much debate about clitoral vs. vaginal orgasms, single vs. multiples, and whether one best way to achieve one at all exists. A rose may be a rose may be a rose, but orgasms also come in a variety of colors and styles.

***** Since I figured out how my body really did work 10-12 years ago I have noticed that my orgasms are not only stronger but more frequent and easier to achieve. When I compare my sex now to the sex I was having 10 years ago the difference is quite remarkable. The reasons I attribute are better familiarity with my body; self-confidence; more ease in asking my partner for what works and to a large extent, practice. Can't wait for the next decade of sex.

***** There is a foolproof way to find out whether a woman had an orgasm. A faker can carry on, thrash about, squeeze her public muscles, whatever. But what she can not do is change the consistency of her vaginal mucus. Prior to orgasm it's slippery. During and after orgasm her mucus becomes grabbier or stickier.

***** I would like to share the secret of an immediate postorgasmic kiss. It's been my experience that if the woman's tongue is considerably cooler than yours, you can be sure she was not faking it. If, on the other hand, her tongue is the same temperature as yours, she may very well have faked. I have no idea if this is anatomically or medically true, but after 50 years of wonderful sex experiences I've never heard another note this emperature phenomenon

***** I have really long-lasting orgasms while having anal sex. Once it begins, as long as he thrusts at about the same pace and in the same manner, I will continue to climax. I haven't ever measured, but it seems like it could just keep going if I'd let him. Eventually we either shift position a little and I start over or I ask him to climax too!

***** I am a 52 year old bisexual female who has never had trouble getting orgasms - 10 to 30 within ten to fifteen minutes by masturbation. Since entering menopause it now takes longer to get orgasms, but they are much more intense and I'm satisfied with fewer (three to ten).

***** I am not sure if my stronger orgasms have to do with age or not. In my case it has to do with the children being grown and we have more time to spend in private. That leaves more time to explore and find out what feels best and that leads to better orgasms in general. I am more informed than I was 10 to 20 years ago. There is a great site that I discovered a while back about orgasms and such that you all might be interested in checking out. http://www.geocities.com/ffdebbie_fox/

***** According to the Kama Sutra and other religious sexual writings you should roll your eyes back. Doing this opens a chakra that releases sexual energy and creates a more powerful orgasm and I can definitely vouch for it.

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Art, interrupted

Evicted artists scrounge for space. *By Amanda Nowinski*

On June 26, 2000, the San Francisco Board of Supervisors voted to approve SKS Investments' development of Bryant Square, the 165,000-square-foot office complex on 20th Street and Bryant that was evicting 60 small businesses and artists. This vote came only a month after the Mayor's Office of Community Development sent a study to the board predicting that 50 percent of the nonprofits surveyed would lose their lease by the end of the year and that 70 percent of the remaining nonprofits would lose their lease three years later. Panic was in the air. Hundreds of artists and community activists protested on the steps of City Hall before the hearing, as SKS proponents swiveled nervously about; one proponent told the *Bay Guardian* that the Bryant Square project was "one of the best urban landfill developments in the city."

It's sad news for all that this "urban landfill" is now a long way from getting filled up. In the wake of the high-tech recession the three most controversial properties that formerly housed artists or arts groups remain empty. The old Mission and 22nd Street home of Dancers' Group Studio Theater can't find new tenants since the building's new owners evicted the dance school and performance space Aug. 15, 2000. Although the \$14 million deal went through, the old Hunter's Point locale of Downtown Rehearsal has been filled with nothing but silence since Oct. 1, 2000, when 500 musicians packed up their gear for good. Will SKS have to pawn off the Bryant Square project on some other developer?

Dancers' Group has been settling with a nomadic performance schedule at places like the Marsh and Venue 9. The Bryant Square and Downtown Rehearsal evictees were dispersed into a ghost-town economy in which For Rent signs hang on nearly every block, but musicians tell us rehearsal space is still tough to come by. True, commercial rental rates have declined from \$81 a square foot to \$76, and with the commercial vacancy rate at 8.17 percent — just under what it was in 1995 — the possibility of locating affordable space is becoming more real.

But for many evicted artists and arts organizations setting up new digs has been impossible. Grant writer Jeff Jones says, "To create a performing space is very expensive. You have the lights, seats, stage — all of that is major construction. It doesn't make sense to close spaces and start over again."

Certainly Sup. Tom Ammiano's \$1.5 million rent-subsidy program, approved last fall, helped some of the most significantly screwed. But when Krissy Keefer, artistic director of Dance Brigade and the Dance Mission school at Mission and 24th Street, reaches January 2002, her subsidy will be exhausted, and she'll

again be faced with a \$12,000 monthly rent — twice what she now pays with the rent-subsidy assistance. Where will she turn?

Ammiano's emergency funds can only act as a Band-Aid — and those funds haven't even been fully used yet. The program's restrictions, particularly the 100 percent rent increase minimum, cut down many potential applicants, and as of this May, only \$365,071 of the \$1.5 million had been awarded. Ammiano is working with activists to adjust the guidelines. But the rent-subsidy program will not be renewed when its funds are exhausted. This is a one-time deal.

Last November the Board of Supervisors approved former Sup. Michael Yaki's \$2.5 million nonprofit fund, which will be available in the next few months. Like the soon-to-be-amended rent-subsidy deal, the fund will allow arts groups to buy and improve spaces. Additionally, the Commission for the Arts doubled its Creative Space grant funds last year (under the Cultural Equity umbrella) and will vote June 4 on a weighty list of applicants.

In another approach altogether, the San Francisco Port Commission will decide whether or not it will lease Pier 70 (on the corner of 22nd Street and



Drumming up support: Jonathan Youtt of cell space, pictured with students from Berkeley's Thousand Oaks School, is pursuing the creation of a community land trust to help artists and nonprofits.

"The rent subsidy was not a solution," says Jones, who cites the performing arts as the most endangered. "The real question remains, what is the city going to do to make sure there are spaces to perform in? The city gives \$8 [million] to \$9 million a year to the city ballet, Davies, the Opera House — and those buildings are owned by city. The city allocates money every year just to keep those facilities open. That's the approach the city needs to take with cell space, Dance Mission, Brava!, New Langton, Intersection — spaces that serve multiple groups of artists. That's the piece that's missing."

If Keefer is booted from the Dance Mission space, which has operated a dance school for nearly 30 years, and secures a lease in a building that is unequipped for dancers, she'll have to reinvest thousands of dollars on another temporary dance floor. For artists like her, permanent residence is the only viable option.

Illinois) to a consortium of evicted or soon-to-be-booted art organizations. The consortium would build an 180,000- to 200,000-square-foot arts complex within which spaces would be separately owned by each consortium organization. So far the group includes Dancers' Group, Joe Goode Performance Group, New Langton Arts, Camerawork, San Francisco Center for the Book, the San Francisco Art Institute, SFJazz, Other Minds, the San Francisco Shakespeare Festival, Lorraine Hansberry Theater, and ArtCouncil. Each organization would house other, similar groups: 848 Community Space, the live-work group that is fighting eviction, might reside with Dancers' Group — unless it secures its own private building elsewhere — and San Francisco Cinematheque, which has operated out of the Hunters Point Naval Shipyard since its eviction last year, might team up with New Langton Arts.

But the plan's cost is a major drawback in the current market. With construction estimated at \$40 million (\$200 a square foot), the consortium will be hard pressed to locate serious money. Ella King Torrey, president of the S.F. Art Institute, which is leading the effort, notes that the group does have a "fairly elaborate fundraising plan," but that 40 million doesn't include the leasing fee and annual operating costs, which can run from \$1.3 million to 1.8 million.

Debra Walker, who's help spearhead the search for a new location for many of the artists of Downtown Rehearsal, now called, collectively, SoundSafe, says the price has kept the group out of the loop. "The mayor appoints all port commissioners, who get to choose who gets the bids. This is his idea of helping the arts community."

Other groups are also banding together to buy. The Ninth Street Media Building, which houses six organizations (Frameline, NAATA, Cine Accion, the San Francisco Jewish Film Festival, Film Arts Foundation, and the National Alliance for Media Arts and Culture) will lose its lease in June 2002, at which point the arts groups will have a four-year option to rent at market rate. "We had discussed the possibility of perhaps buying this building," Gail Silva of the Film Arts Foundation says. "But the current owner of the building declines to discuss it with us. So we intend to move together, to include other media organizations if the space allows." Michael Lumpkin, executive director of Frameline, an organization that has resided in the media building since 1992, says they are in final negotiations to purchase that new home.

Individual artists, on the other hand, have had to form their own alliances and proposals. Jonathan Youtt of cell space is pursuing the community land trust model to create a residential work space for "community workers," a classification that to him includes nonprofit workers, teachers, and artists using their work to positively affect the community. A community land trust protects land from sale or change of use.

But Youtt's idea is nothing like the old live-work concept — which became an excuse for runaway loft development. Meaning if you live there, you have to "work," i.e., give something back to the community. The proposal would purchase vacant commercial spaces with donations from private funders and the city.

Peter Doty, Haight Ashbury Land Trust founder, is working to finalize a plan for the pilot concept and has met with Sups. Matt Gonzalez and Chris Daly. Doty anticipates that groups will be ready to take on buildings in one year. "We'd look at buildings in the Bayview, the Mission, and other neighborhoods — any property that can be removed from market."

Are local artists ready for the communal living idea? It may be the only option left. As Jones explains, "As long as everyone sticks together, the problem won't slide off the table." ♦

E-mail Amanda Nowinski at amanda@sfbg.com.

AROUND DOWNTOWN

Tat, tat, tat! No, that's not the sound of a drummer, it's musician Greg Galbreath's furious upstairs neighbor, who's had it up to here with Galbreath's seemingly gentle tapping on his keyboards. It's been nearly eight months that he's been out of a rehearsal space — since the Koch family sold the Downtown Rehearsal building for \$14 million to JMA properties last fall, that is. Galbreath hasn't yet had luck securing a new practice space, so pissing off neighbors is his best option these days.

During the controversial eviction battle, which began last August, Downtown's 500 evicted musicians fought long and hard for just compensation — which recently arrived from the Koch family in the form of a \$500,000 interest-bearing account, according to SoundSafe attorney Mark Rennie. SoundSafe, a nonprofit organization made up mostly of Downtown musicians, will handle the funds and eventually put them toward securing a new, permanent space. Sup. Gavin Newsom plans to donate unspent election campaign funds to the cause, although his office has not yet specified the exact amount.

But where are the musicians now? Galbreath, member of live drum 'n' bass act Fuzebox, recently reinforced his floors with extra carpeting and sometimes drives 45 minutes to a San Rafael studio to "make some noise with other people, to just do it out loud, to play the forbidden instruments, i.e., anything that can't be played through headphones," he says. "Those are the instruments of which we are deprived."

What's left of local rehearsal space isn't terribly attractive or affordable, Galbreath said; it's nothing like the Downtown Rehearsal space, which was accessible 24 hours a day. "I've had some people call me about space," he says. "But it's either too small for the money, or you have to split the space with four or five different groups at odd times."

Accordingly, plans for Fuzebox's second album are on hold. "I'm making stuff on my own these days," he says. "The last thing I want to do is say anything like we're going to get the band back together. It's not possible right now."

Bay Guardian Goldie award winner and Galbreath's Fuzebox bandmate, drummer Simone White reports that he's been "floating around," practicing mainly at Om Records, the local label for which he records. As for a new practice space? "It's been pretty dry," he said. "I'm tired of looking." White now relies on programming drumbeats and the Internet. "We send MP3s to each other over e-mail," he said. "I'll do my part, send it over, and then Greg and the bass player do it, too."

"This has set me off-kilter as a person," White said. "I have no place to exorcise my demons."

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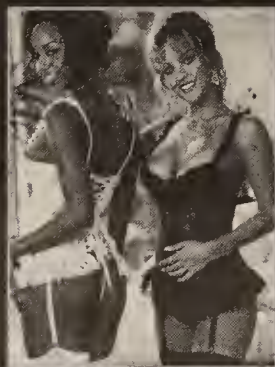
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culture

ask isadora
by isadora alman

Summer of 42

Q: I am a divorced woman of 42. Last summer a neighborhood boy of 19 who was delivering something accidentally caught me sunning nude on my patio. It was obvious that he had never seen a fully nude woman before. One thing led to another, and we had sex. It was his first time. After that we had sex many times, and his ability to learn from an older, more experienced woman has made him a man who has sexual talents, patience, and endurance far beyond others his age: For me, he satisfied my sexual needs when there was no one else in my life. He is gone now, off to school, and I hope that what I taught him will be a benefit to him as he pursues his love life. Somehow, though, I am beginning to feel guilty for what we did. I see his mother occasionally, and I have to bite my tongue when she talks about him. Was it wrong what we did?

A: It's done, in any case. If you decide it was wrong, all you can do is resolve not to do it again. If you decide, as I would, that what's done is done and make peace with it, you can keep it the sexy memory for yourself in old age that we hope will also be his. By the way, if you bite your tongue in order not to blurt out, "Hey, I seduced your son," keep on biting. But since you care, it's certainly acceptable to ask how a neighborhood young man is getting along away from home. Most mothers are happy to provide such information.

By the time I enter her, my girlfriend is so wet that I feel very little friction.

Q: My girlfriend and I have been together about six months. We have a good relationship and are strongly attracted to each other. We love hugging, kissing, and other forms of sex play. By the time I enter her, my girlfriend is so wet that I feel very little friction. After a while my excitement wanes, as does my erection, and we end without either of us coming. Although we are both able to come through oral and manual stimulation, we miss the intimacy of sexual intercourse. Do you have any advice on how to get it back?

A: There are positions for intercourse that provide a tighter fit. Try any rear vaginal entry: doggy style or back-to-belly spoon fashion. If you prefer face to face, she might keep her thighs together as you enter between them or put her legs up over your shoulders. However, nowhere is it written that sex must follow a prescribed course of kissing, hugging, caressing, oral sex, intercourse, orgasm. Can it not be kissing, caressing, intercourse, oral sex or manual sex, orgasm? Intercourse doesn't need to be left out of the activities just because it doesn't result in climax. Include it where you will, and climax when you want to by methods that work for you both.

Q: I recently found out I had contracted genital warts. The news hit me like a freight car. My sex drive has dissipated, and I've come to associate sex with disease. Can you help me get over this association? If the doctor at the clinic was right, and it is extremely common, there must be some sort of STD dating service where people can match up. I do not want to infect anyone else and have them deal with this same predicament.

A: Get more information about your condition from the American Social Health Association STD Hotline at 1-800-227-8922. Ask at the clinic or call around to various hospital services for support groups. Personal ads are a way of putting your "big secret" right out front so that you don't have to deal with disclosure later. Always use condoms, hold your head up, and I promise life will seem brighter after the shock has worn off.

Q: My husband has a fantasy of us being with more than one partner. We have discussed it, and I came up with the decision that it would be a bad idea for married people with children to try to incorporate it in a family life. He said OK, but I can tell he is still interested because he says small things in reference to threesomes, etc., during our lovemaking. Ever since then I have felt the necessity to watch him or have doubted his whereabouts. Please help. Counseling is not an option for him. He says that's for crazy people.

A: Counseling also benefits those in marriages where one feels required to watch the other suspiciously and doubt his whereabouts. If his fantasy is the two of you in a threesome, what trouble is he going to get into without you? Really, you need to talk this out. Perhaps it's a fantasy he simply likes to play with during sex. If you receive such reassurances, maybe you could relax and play along ... in fantasy. ❖

Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum (www.askisadora.com) or at www.sfbg.net. You can also write to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.

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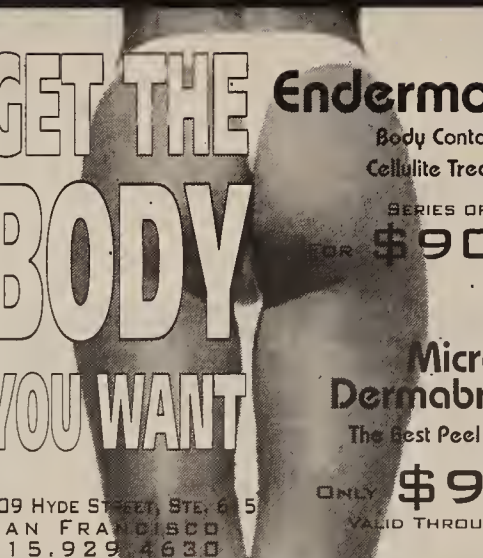
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culture

techsploitation
by annalee newitz

The real economy

Last weekend I finally had a chance to chat with a writer whose work started inspiring me way back in the early 1990s. At that time I was a very lowly graduate student, and I came across a fantastically smart and well-written book called *Fear of Falling: The Inner Life of the Middle Class* (1987). Written by Barbara Ehrenreich, a former Ph.D. student like myself, it was a careful dissection of what it means to be a member of the professional middle class, a group of people whose economic position gives them an inordinately large influence over nearly every aspect of American culture — and, incidentally, a group I aspired to join as a professor.

What struck me about the book was Ehrenreich's ability to portray not just the sociopolitics of my own situation but also how it felt. At one point in *Fear of Falling* she describes how the professional middle class creates its "own, internalized lower-class," i.e., interns, graduate students, entry-level workers, and the like: all the protoprofessionals who inexplicably train to be doctors, lawyers, professors, and journalists by doing menial grunt work. Here, I thought, was a brave fucking writer who could look her own life in the face and come back with a measured and steady critique.

I've followed Ehrenreich's career closely since then, reading her surly columns in *Time* and gobbling up her extended essay on why we go to war, *Blood Rites* (1997). But nothing pleased me more than her newly released book, *Nickel and Dimed: On (Not) Getting by in America* (Metropolitan Books). Like *Fear of Falling*, it's an unflinching look at class, only this time it's from the perspective of the working poor. Ehrenreich, a longtime supporter of welfare, conducted a scientific experiment to see whether Clinton's "welfare reform" would indeed help people to get jobs that would support them. It was a simple matter of crunching numbers, really — Ehrenreich could have figured out the average cost of rent, groceries, and other life needs, added them up, and then determined whether they could be covered by someone working a minimum-wage job.

But Ehrenreich didn't just add up the numbers; she put her money where her mouth was and lived them. In a series of monthlong forays into low-wage living, Ehrenreich worked as a waitress, a maid, and a Walmart retail bunny in three areas of the United States. What emerges in *Nickel and Dimed* is a portrait of everyday life in the working class that's intensely powerful precisely because it goes beyond the numbers and into personal experience. It's one thing to hear that maid work is difficult and low paying; it's quite another to read about how it feels to kneel over for hours scrubbing wealthy people's shit and pubic hair out of their bathrooms' crannies — all for a salary that isn't adequate to cover rent for a tiny apartment.

When I called Ehrenreich to talk about *Nickel and Dimed*, she was washing socks. "Oh, excuse me," she said politely. "I'm doing my hand washing right now because it's the only time I'm not on the road promoting the book." After a brief discussion about the shameful of welfare reform policies — which don't provide workers with anything resembling a living wage — Ehrenreich's sock washing brought us around to talking about maid work. In *Nickel and Dimed*, Ehrenreich writes that she would never hire a maid because she "doesn't want to have that kind of relationship with someone else." When I confessed to her that I have maids do housework where I live, she sighed and said, "Well, maid work is where class inequalities are really in your face — the contrasts between the maids' lives and the people whose houses they work in are so painful."

Although many so-called feminist professionals have been liberated from having to do housework, often that's because they can afford to hire (nonliberated) working-class women to do housework for them. Ehrenreich, a staunch feminist, explained that feminist freedoms come with a price tag, and that feminism has also created its own internalized lower class.

Perhaps the most interesting part of Ehrenreich's experiences in *Nickel and Dimed* — at least for the newly impoverished dot-com set — is that she had such a hard time making ends meet during the height of the economic boom in the late '90s and early '00s. "The problems I was writing about aren't features of the business cycle," she said. "There are really two economies in this country. One goes up and down and makes people rich or not. The other is a permanent depression which goes on constantly. The depression economy isn't even counted as a 'real' economy." She paused, and I heard the swish of socks in water.

"For a lot of the dot-com yuppies now taking the plunge, well, all I can say is, welcome to the other economy." ❖

Annalee Newitz (wageslave@techsploitation.com) is a surly media nerd who believes everyone who wants to has the right to live like a member of the professional middle class. Her column also appears in *Metro*, Silicon Valley's weekly newspaper.

Barbara Ehrenreich discusses *Nickel and Dimed* in conversation with Deirdre English Wed/30, 6 p.m. (reception 5:15 p.m.), Commonwealth Club of California, 595 Market, S.F. \$10, \$7 members. (415) 597-6700; Thurs/31, 7:30 p.m., Book Passage, 51 Tamal Vista, Corte Madera. Free. (415) 927-0960.

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By Paul Reidinger

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When we think of fusion restaurants — if we think of fusion restaurants (and of course some of us would rather not) — we are apt to think in terms of the food. The meeting, artful or otherwise, of East and West, North and South, on the plate. From La Mooné to Azie, that's been the principle theme of fusion in restaurant life.

But what if the restaurant *itself* represented a fusion, a wedding of apparently dissimilar elements into something new, something memorable? Even something good? What if you crossed a live-music club with a sports bar and a sushi restaurant, with a slight high-school auditorium thrown in? If that's your get-rich-quick scheme, you're too late! It's been done, and it's called the Voodoo Lounge, the front corner of which is occupied by a nifty sushi bar, Yo's Sushi Club, presided over by the well-regarded, well-traveled Yoshi Fujita.

The whole mix is too peculiar, too improbable, to be a concept. For that you'd have to go to Foreign Cinema, a few blocks up Mission. The Voodoo Lounge, meanwhile, is full of casual neighborhood energy — the twist being that the neighbors like sushi. Yes, you'll find some yuppies crowd-

ing around as the chefs wield their sharp Japanese knives, but you're also likely to find customers well outside the expected upper-middle-class range of sushi consumers. But then, the Voodoo Lounge isn't a temple of rich people. It has a pleasant down-and-dirty whiff — “funky,” as my friend put it. And it could be that sushi, long a rarefied taste, is becoming accessible to such common folk as still find it possible to live in this city. Completing the circle, in a sense, because sushi's origin in Japan was as a fast food, one that didn't require elaborate cooking.

Yo's is altogether true to that tradition of briskness. You sit down at the bar, order a maki or two, and watch as if, by time-lapse photography, the rolls take shape and are sliced and hoisted over the countertop to your little platter. The only dish that seemed to take longer than a few moments was a cooked one — potstickers (\$4.50), which were served with an addictive sauce of rice vinegar, soy, and chili and sesame oils. One would be perfectly happy knocking it back from a shot glass.

Other starters arrived swiftly: goma ae (\$4.95), a kind of molded spinach topped with a thick peanut-sesame sauce; and edamame (\$2.75), the

brined soybean pods I only manage to stop eating because the dish sooner or later is emptied. But by then, the sushi has arrived in a big way.

I don't know that Yo's portions are bigger than those of Ebisu, as an inside source at the restaurant suggested to me in a voice mail. They struck me as comparable in scale to the dishes I've had at most other sushi restaurants around town, and that scale is ample, especially since there is something uniquely satisfying about sushi. Maybe with all that dietary virtue, you just don't need as much.

That didn't stop us from ordering tons of it, from the superior spider roll (\$7.75), whose pieces of crisp, warm soft-shell crab protruded from the top of the roll like miniature yucca trees, to a slightly overcomplicated house roll (\$5.25) that combined crab and avocado (a California roll) with yellowtail and cucumber (a separate roll). It was as if two rolls had collided and forged a new, if problematic, identity. Like Nomad from the old *Star Trek*.

But that was about the only dubious combination. For the most part, Yo keeps it simple: spicy tuna roll (\$4.75) balanced with cucumber; hamachi roll (\$4) enlivened with chopped scallions; New York roll (\$4) matching sweet shrimp with rich avocado.

White-tuna nigiri (\$3.50) was, as always, sublimely buttery, but hotate (\$4.75) — butterflied sea scallops — were even more so, if there is some exalted condition beyond sublime. If the scallops are available, order them; they are rich, sweet, and creamy — subtly unforgettable.

I wondered briefly, amid my happy eating, whether any of the takeout orders being prepared — to the strains of guitars being tuned in the half-lit depths of the lounge — included hotate. How would you know the scallops were even on the menu if you weren't there to quiz the chef yourself? Yet people seem to know; they are neighbors, regulars, on easy terms with Yo and his crew. The atmosphere is, you might say, almost clubby. ♦

Yo's Sushi Club at the Voodoo Lounge. 2937 Mission (at 26th St.), S.F. (415) 695-1799. Dinner: Sun.—Thurs., 5:30 p.m.—midnight; Fri.—Sat., 5:30 p.m.—1 a.m. American Express, MasterCard, Visa. Can get loud. Wheelchair accessible.



Welcome to the club: Yo's Sushi Club chef-owner Yoshi Fujita, left, and Voodoo Lounge owner Tommy W. Basso stand outside their funky Mission District hangout.

Without Reservations

Going pro

Slap the word “professional” on anything these days — a golf bag, a bar of soap — and people will buy it, often at an inflated price. “Professional” has clearly come to mean not merely better but morally superior in some way: worthier, more expert, more deserving of deference from those we wish to impress, since in our “classless” society, class battles become one-on-one melodramas, ad hoc and insanely ferocious.

Jill Prescott's new book, *Ecole de Cuisine* (Ten Speed Press, \$24.95), bears the ominous subtitle “Professional Cooking for the Home Chef,” the publisher's marketing gurus apparently having concluded that aspiring home chefs will understand the word “professional” as the magic portal to a world where dinner guests will leave the table in speechless awe, and not as a word implying 12-hour stretches on one's feet in a 100-degree kitchen mindlessly chopping chard.

The latter is probably the truer meaning of “professional,” at least as it pertains to cooking, and you'll find a good account of it between the covers of Anthony Bourdain's *Kitchen Confidential*, just published in paperback by HarperCollins (\$14). But the fact that Prescott sidesteps the sweatshop question doesn't mean her book is without value. For one thing, she's fabulously opinionated, though not quite modest:

“I don't know much about margarine, nor do I care to,” she writes in an exhortation on the virtue of butter. “Recently, nutritionists actually stated that butter was better than margarine, which I knew all the time.”

Still, her heart is in the right place. The real value of Prescott's book isn't in its “professional” gloss but in her sharp-tongued commentary on modern America's industrial-food landscape.

“I am amazed at the swill that lines the shelves of grocery stores and fills the vending machines in our children's schools,” she writes. “Are brightly colored globs of gelatin made from chemical colors, scents, and flavors really good for us ... ? Is canned soup containing massive amounts of salt, slimy noodles, and tiny cubes of meat finished with monosodium glutamate really something you want to swallow? It is shocking to see the horrific prices on a ridiculous boxed product claiming to be ‘garlic mashed potatoes.’ ... The boxed, bagged, and canned meals are not food. These are expensive products produced for profit.”

Hallelujah! And the best part of it is that you can agree with Prescott without having to don the cold, steely moniker of “professional.” There is, in cooking as in politics, a third way: It is the way of the *amateur*, in the true French sense, the way of cooking and eating for the sheer love of it. Strangely enough, it's Prescott's way. It's just not her subtitle.

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Beer babes 'n' beef

After years of empty threats and subtle insinuations, Crawdad and me're moving out of the city, but — believe it or not — not to Brisbane. Next week Crawdad starts grad school at Sonoma State. For about what we pay here for a small one-bedroom on Dog Shit Park, we found a small two-bedroom house up there, with an acre of acreage, including a plum tree, a cute little barn, two sheep, and you better believe I'm getting chickens.

What exactly I'm going to do with my future feathered friends, exactly, remains to be determined — but only because I'm not sure whether it's easier to wring their necks or chop off their heads. Or, who knows, maybe I'll just eat eggs for the next two years, and then, by the time it's time to move back to the city, me and Clucky and Foghorn Leghorn and Ol' Desra will be so close and camaraderic that I won't be able to do none of the above to them. I'll just have to sit on the porch and pick them off from a distance with my shotgun, between sips of sweet tea. Smoker smokin' next to me ... Crawdad plucking away in the kitchen ... Weirido-the-Cat chewing on a feather ...

Y'all come!

Yeah, I'll still be the Cheap Eats Guy, meanwhile, because I'll still be in the city three times a week at least on sports-related and music-related business, needing to eat out now more than ever (since my refrigerator will be almost an hour away), and needing to eat cheaply now more than ever (since Crawdad will be in school instead of at work, traumatically reducing the number of "real" jobs in the family from one to none).

And another thing I should mention in all fairness, to be up front about it, warningwise, is that I might maybe get a little less sophisticated, on account of being a farmer instead of a city-slick sensitive artist type. So, please, enjoy this one last urban hip artsy fartsy review, please, will you? Because who knows what next week will bring?

Nyes, this week I dined at Young's B.B.Q., 17th and Valencia. Young's specializes in meaty Korean marinated meats and, more importantly, two of the juiciest beer babe posters I've ever seen anywhere. If they give me one to keep on the barn wall next to my Coors Lite Lulu, I promise Young's I'll get them in the next *Bay Guardian* "Best of the Bay" issue as the Best Beer Babe-Posterized B.B.Q. Joint.

Hite Beer. I've never had it, personally, but it's my favorite beer by far on the strength of its beer babe poster models — who aren't Korean, interestingly, even though Hite Beer is. Go figure.

Not that I'm complaining, or anything. I'm telling you, the one up front by the door coulda, shoulda, and woulda been in last week's *Bay Guardian*'s "10 sexiest people in the Bay Area" piece, if I had my say in the matter. Even without her having any actual mass or cells or anything, I'd take her over Matt Gonzalez any day.

Anyway, all sophisticated beer babe analysis aside, let me tell you about what me and Wayway ate last night at Young's. And for only 15 bucks total for the both of us: we ate a bunch of beef short ribs (kalbi) over a huge mound of white rice (\$5.95) and a bunch of pork (marinated) over another huge mound of white rice (\$5.50). These dishes also came with salad, which was basically a handful of iceberg lettuce under a glop of something mayo-based and therefore, for me, inedible. Also: kimchee. You know, that hot and spicy cabbage concoction. That comes with the barbecue dishes, so, don't worry, I got my leafy greens.

We also had, by way of an appetizer, an order of potstickers (\$3.40 for eight), which were good and crispy and nutritious and all, but not nothing to write home about, especially since I saw them come out of a bag out of the freezer.

But the meat was all freshly barbecued and all-out delicious. The beef was better than the pork, except that I liked the first piece of pork I ate better than the beef, because it was juicy with juices and sesame seeds on top, so that I just had to trade another piece of my juicy beef for another piece of Wayway's pork, only this one was kind of thin-cut and not as juicy as the first one was, or the beef, so that in the end I was sorry to have did what I done.

Well, that's all I have to say about the food we ate! Tune in next week, but don't forget to don't expect me to be as comprehensive or high-falutin', or, hell, all-around smart as I been up to this point, or else a simple chicken farmer like me might just crack under the pressure of it all. ♦

Young's B.B.Q. 3412 17th St. (at Valencia), S.F. (415) 552-4858. Daily, 11 a.m. – 9 p.m. Takeout available. Credit cards not accepted. Wheelchair accessible.

Dan Leone is the author of *Eat This*, San Francisco (*Sasquatch Books*), a collection of Cheap Eats restaurant reviews, and *The Meaning of Lunch* (*Mammoth Books*). You can find short stories by Leone each week in *Looseleaf*, on sfbg.com. New installments go up every Thursday at www.sfbg.com/looseleaf/index.html.

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Smells good

Huong Trà is the kind of neighborhood treasure that most people will never find, unless they're part of the East Bay Vietnamese community, or they make a habit of prowling the strip malls along San Pablo Avenue near the Alameda-Contra Costa county line, or they have a friend like Stu Brinin.

In the last episode of the Stu saga, the professional shutterbug had chatted me up about Chez Simone a few days too late to get tipster credit, not to mention the compensatory free lunch. As fate would have it, after clueing me in on Huong Trà, Stu was unavailable to ride out to the borderland to collect his informant reward on the day I had set aside for my second visit. So I called ahead for dinner to go — ordering by number because my pronunciation of Vietnamese dishes like cò m gà xào xà' ó't (that would be spicy chicken over rice, \$5.25) hasn't caught up to my faked fluency with such standard Thai menu fare as tom yum. Then I picked up Robin from work and finished the 45-minute Oakland-Richmond round trip (impeded by the afternoon commute on I-80) with the interior of our car smelling like we had an onion-shrimp air freshener hanging from the rearview mirror.

Huong Trà is also the kind of neighborhood treasure that smells good the instant you push through the front door. Although the few spicy dishes we tried don't come close to the "Thai hot" Robin and I favor (of course, you can always chomp down on a big slice of jalapeño pepper or splash a lot of red chili sauce into your enormous bowl of pho tái (medium-rare beef noodle soup, \$4.75), the air in the approximately 60-seat storefront is redolent with scents of various steaming broths (classic pho and rice or egg-noodle soups) and pleasant cooking odors arising from curries and stir-fried and charbroiled chicken, pork, beef, and shrimp. (Walking to the rest room, I passed through the kitchen and a large back room where helpers were peeling shrimp and boning and spicing chicken, which bolstered my impression that Huong Trà's food is freshly prepared.) Factor in friendly service from what at least feels like a happy, extended family, and you're more than halfway to rationalizing the use of the word "treasure" two (or does that now count as three?) times already.

For added justification you've got go'i cuo'n (a.k.a. number two or "summer rolls"), the "fresh" alternative to Vietnamese fried spring rolls, with vermicelli noodles, herbs, pork, and shrimp rolled in soft rice paper and served with a good peanut dipping sauce (\$3.75 for three). Although Huong Trà's don't quite measure up to those at Le Cheval in downtown Oakland (a little mint would be nice), Robin and I liked the idea so much that during our first dinner visit, in addition to summer rolls, we ordered nem nu' ó'ng (number 86, \$7.95), the roll-your-own version, which does come with mint, as well as leaf lettuce, water lettuce, sliced cucumber, julienne carrot, soft vermicelli, and a generous number of charbroiled pork sausage slices (garnished with cilantro and ground peanuts), all for stuffing into the wrappers and plunging into a fresh vinegar dipping sauce. Robin and I first encountered these (literally) cool DIY southeast Asian burritos at an outdoor Vietnamese restaurant in Nong Khai, Thailand, on the Mae Khong river across from Vientiane, Laos. I think Robin's memory of the barbecued pork chunks there put her off the chewy but tasty pork sausage at Huong Trà; that meant welcome leftovers for me.

Because of our impulse to rack up as many numbers as possible from the 100-plus-item menu — counting cold and hot Vietnamese coffee (\$2), fresh lemonade (\$1.50), and Chinese and Vietnamese beer (\$2.75) — we ended up with leftovers of sautéed eggplant over rice (number 69, \$5.50, and I won't even bother with the Vietnamese name for it), which was mushy but scrumptious with its dark brown, thick sauce full of sliced onions, and leftovers of tom rang muo'i (number 77, \$7.50), unique crispy ginger prawns that had been splayed, flattened, and coated with a black pepper-flecked batter that hardened in deep-frying to a crunchiness almost like that of pork rinds. The latter landed heavy on the stomach and didn't hold up well in the fridge overnight, but I could imagine developing a Clintonian addiction.

Our subsequent takeout dinner included another shrimp variation: chao tom (\$3.95), shrimp on sugar cane. Here the shrimp was chopped and blended into a sausage-like substance, molded around a sugar cane stalk, and grilled. When Robin passed after one bite, I gladly ate both, and would again. The above-mentioned spicy chicken over rice was delicious, but the real hits were the shredded papaya salad with sliced shrimp (small \$3.95, large \$6.95) and Robin's favorite, go'i gà (\$5.50), a slightly vinegary cabbage, bean sprout, and shredded carrot salad enlivened with mint and cilantro and tossed with abundant slices of lean, snowy chicken breast. Just typing those words triggers a memory sensation of the bright sparkling flavors. I guess I'll be heading back to the hinterlands soon, but this time, honest, I promise to have hard-luck Stu in tow. ❖

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The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The skinny Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range
¢ less than \$7 per entrée
\$ \$7-\$12
\$\$ \$13-\$20
\$\$\$ more than \$20

Critic's choice

Ramblas resists the globalized-tapa trend by serving up Spanish classics. And they are good, from grilled black sausage to calamars a la plancha to crisp potato cubes bathed in a vivid red-pepper sauce. The interior design is little-changed from the days of Pintxos, the previous occupant. (P.R., 4/01) 557 Valencia (at 16th St.), S.F. 565-0207. Spanish/tapas, D, \$\$, AE/MC/V.

Recently reviewed

Just for You serves New Orleans-tinged diner food while the sun shines, but after the moon rises the menu becomes Mexican. Fabulous guac, nacho plate. The daytime griddle food — burgers, omelets, home fries — is among the best you'll find in town. (P.R., 3/01) 1453 18th St., S.F. 647-3033. American/Mexican, B/L/D, ¢.

Punahale Island Grill will remind you of one of those plate-lunch spots on the Big Island. You get lots of food for not much money, in a casual, almost familial, setting. The only giveaway is the weather. (P.R., 5/01) 2650 Judah (at 32nd Ave.), S.F. 759-8276. Hawaiian, L/D, \$, AE/DS/MC/V.

Shanghai 1930 resembles a cross between a speakeasy and one of Saddam Hussein's famous bunkers. The subterranean dining rooms are spacious, gracious, and muted; the high-end Chinese menu is a marvel of freshness, and pricelessness. Lots of suburbanites. (P.R., 5/01) 133 Steuart (at Mission), S.F. 896-5600. Chinese, L/D, \$\$, AE/DC/MC/V.

On the cheap: sushi

Natori fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. It's good, too, though not fancy. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V.

Okina Sushi is resolutely discreet and old-fashioned, from the bamboo screens on the windows to the simple wood bar at the back. Don't expect rolls with cute names; the star here is the fish, minimally adorned and pristine. (P.R., 9/98) 776 Arguello (at Cabrillo), S.F. 387-8882. Japanese, D, ¢.

Restaurant YoYo joins the food maelstrom at Valencia and 16th Streets bearing a powerful tool: sushi, good and cheap. The Mel's-diner interior, on the other hand, is pure Americana. (P.R., 3/01) 3092 16th St (at Valencia), S.F. 255-9181. Japanese/sushi, L/D, \$, MC/V.

Downtown, Embarcadero

Ana Mandara looks and feels like a sound-stage, but the menu offers what is probably the best high-end Vietnamese-style food in town. Plenty of crab and lobster dishes, along with basa, a mild, white-fleshed Mekong River fish flown in fresh and pampered. Simpler dishes at lunch. You won't think of Ghirardelli Square in quite the same way again. (P.R., 2/01) 891 Beach, S.F. 771-6800. Vietnamese, L/D, \$\$\$, AE/MC/V.

B44 brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$\$, AE/MC/V.

Farallon Much has been made of Pat Kuleto's decor for this haute seafood palace, a kind of Jacques Cousteau-meets-the-Little Mermaid extravaganza. All the marine life that arrives at our table is flawless, chosen, cooked, and presented with meticulous care. My only quibble is with the overpowering sauces. (S.R., 2/98) 450 Post (at Mason), S.F. 956-6969. Seafood, L/D, \$\$\$, AE/DC/MC/V.

Kokkari is an upscale but authentic taverna — beamed ceilings, blazing fireplace, and that famously gesticulative Greek hospitality. Chef Jean Alberti's food alternates smoothly between classic dishes and California-Hellenic turns, such as grilled tuna with oregano pesto. (P.R., 5/99) 200 Jackson (at Front), S.F. 981-0983. Greek, L/D, \$\$\$, AE/DC/MC/V.

Tlaloc rises like a multistory loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipian burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, ¢, AE/MC/V.

North Beach, Chinatown

Black Cat has been reborn as a kind of French bistro, consecrated to the beat poets. Service and food are uneven, but the best dishes — flash-fried artichokes and chickpeas; pommes frites; seared sea bass with artichoke puree — are exceptional. (P.R., 1/01) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V.

Da Flora advertises Venetian specialties, but you won't find much in the way of seafood or risotto here. The pastas are tours de force of balance and composition, while notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (P.R., 4/99) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V.

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. Of course there's seafood (prawns in pink sauce) and pastas from around the Italian peninsula (puttanesca, Bolognese), but the main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, \$, MC/V.

Zax belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. From a goat-cheese soufflé with apple-fennel slaw to braised lamb shank with pancetta-scented white beans, the food —

fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

SoMa

Bacar means "wine goblet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. Spacious, soaring, comfortable: a player from the start. (P.R., 1/01) 448 Brannan (at fourth), S.F. 904-4100. American, D, \$\$, AE/MC/V.

Basque deals out an extensive tapas menu in handsome bistro surroundings. The food is pan-Spanish, from piquillo peppers stuffed with crab and salt cod to paella Valenciana, and though not every dish works, most do. (P.R., 1/01) 398 Seventh St. (at Harrison), S.F. 581-0550. Spanish/Basque, BR/L/D, \$, AE/MC/V.

Left Coast Cafe brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, ¢, cash only.

Maya is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable tastes here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkin-seed and tamarind. (P.R., 5/99) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, \$\$\$, AE/DC/DISC/MC/V.

Sushi Groove South continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, \$, AE/DC/MC/V.

Nob Hill, Russian Hill

Cordon Bleu has huge portions, tiny prices, and a hoppin' location right next to the Lumiere Theatre. The special here is five-spice roasted chicken, half a bird for \$5.15 with country cabbage salad and a big mountain of meat sauce-smothered rice. (D.L., 4/97) 1574 California (at Polk), S.F. 673-5637. Vietnamese, L/D, ¢.

Le Jardin feels a bit like a second-story beer hall, but the chef is a Slanted Door alum, and his Vietnamese food shows promising glints of that experience. The dining room can be a bit drafty but does afford good views of the still-seedy Polk Street scene. (P.R., 1/01) 1160 Polk (at Sutter), S.F. 885-1378. Vietnamese, L/D, \$, AE/MC/V.

Wasabi and Ginger looks to become a popular — and long-running — neighborhood spot. The sushi is first rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (P.R., 1/01) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, L/D, \$, MC/V.

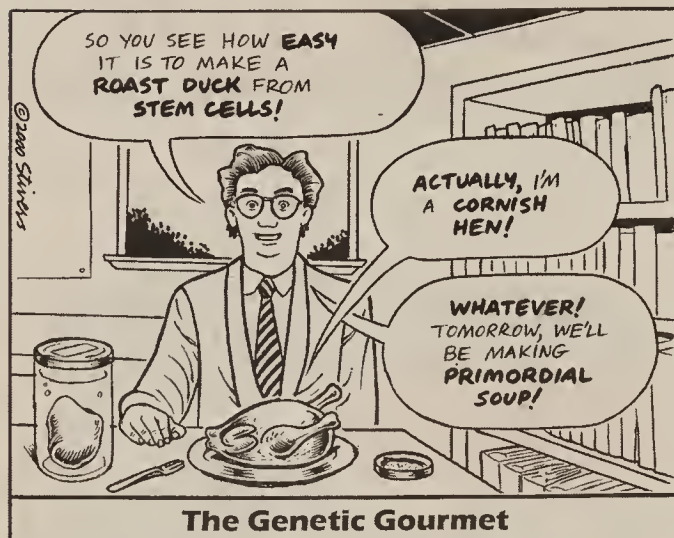
Zarzuela's rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

Civic Center, Tenderloin

OneAsia brings some pan-Asian glow to the northeast Civic Center. Lots of good soups, noodle dishes, and Asian rolls; fancier dishes are a bit chancier. (P.R., 3/01) 637 Larkin (at Ellis), S.F. 775-1318. Asian, L/D, \$, MC/V.

paul K offers an eastern Mediterranean menu as good as any in town, at notably uninflated prices. The mountain flat bread, alone (along with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

The Groaning Board



The Genetic Gourmet

Attention cartoonists: We're looking for cartoons about food and restaurants. Send them to Dine Cartoons, San Francisco Bay Guardian, 520 Hampshire St., S.F., CA 94110.

Tavern on the Tenderloin gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The lunch deal (\$10.95 for three courses) is a good one, and the kitchen handles the more difficult cases, such as fish, with considerable skill and some art. Service can be erratic. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, \$, AE/MC/V.

Hayes Valley

Arlequin offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. There's a nice version of croque monsieur, irresistible fried chickpeas, and, for oenophiles, an adjoining wine shop. Amphora. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, \$, MC/V.

Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. Campy desserts include an irresistible, bûche-de-Noël-like "Latino lover." (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$\$, MC/V.

Hayes Street Grill still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V.

Terra Brasilis Bistro The Brazilian menu ranges from such traditional items as feijoada (the black-bean stew) to tuna loin, skewered on a sugar cane, then grilled. The restaurant's city-slick design is a warm, welcoming assemblage of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), S.F. 241-1900. Brazilian, BR/D, \$\$, AE/CB/DISC/MC/TM/V.

Castro, Noe Valley, Glen Park

Alice's sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant, too: Wedgwood place settings and displays of blown glass. (P.R., 7/00) 1599 Sanchez (at 29th St.), S.F. 282-8999. Chinese, L/D, \$, MC/V.

Bacco breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional but vivid veal preparations. One of

the best neighborhood Italian restaurants in town. (P.R., 7/00) 737 Diamond (at 24th St.), S.F. 282-4969. Italian, D, \$\$, MC/V.

Cafe J keeps a low decorative profile, but the Basque dishes really rock. The pariatta — a reinterpretation of seafood paella, seasoned with ginger and cilantro — is one of the best restaurant dishes you're likely to eat in this town. And the Basque-style mussels aren't far behind. (P.R., 11/00) 1708 Church (at 29th St.), S.F. 970-1095. French/Basque, D, \$\$, MC/V.

Chenery Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting (lots of stairs!) and an eclectic American menu with plenty of sly twists. A worthy addition to the city's array of first-class neighborhood restaurants. (P.R., 11/00) 683 Chenery (at Diamond), S.F. 337-8537. American, D, \$\$, MC/V.

La Mooné rides a menu roller coaster from excellent to forgettable, but the best dishes (lamb tatak, beef rib eye) will leave you exclaiming. The second-floor space brings a welcome serenity. (P.R., 12/00) 4072 18th St. (at Castro), S.F. 355-1999. Fusion, D, \$\$, MC/V.

Legume brings a stylish vegetarian menu to the heart of Noe Valley. Goat cheese enlivens many of the dishes; fresh produce, much of it organic, does the rest. (P.R., 8/00) 4042 24th St. (at Castro), S.F. 401-7668. Vegetarian, B/L/D, \$, MC/V.

Miss Millie's has quietly become one of the best restaurants in Noe Valley. Lots of Latin American flourishes in its pan-ethnic comfort menu, and still a great place for brunch. (P.R., 12/00) 4123 24th St. (at Castro), S.F. 285-5598. California, BR/D, \$\$, MC/V.

2223 could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$\$, AE/DC/MC/V.

Zodiac Club numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. Another plus: not much price inflation. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$\$, MC/V.

Haight, Cole Valley, Western Addition

Caffe Proust feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are unbelievably good — far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.

Continued on page 41

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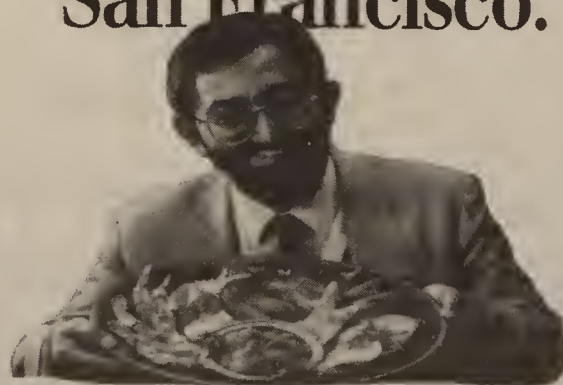
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Eat Here Now

From page 39

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V. **Laghi** occupies a huge space where there's always a place for you. House-made pasta is the main deal here, but chef-owner Gino Laghi also offers a half chicken cooked under a brick that, with its juicy white meat and crisp bronze skin, will reshape your understanding of what chicken can be. (P.R., 2/01) 2201 Sutter, S.F. 931-3774. Italian, D, \$\$, AE/MC/V.

Metro Cafe brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. Chrome bistro chairs, real in lemon sauce, rack of lamb, and croque monsieur all have that City of Light feel, at notably moderate prices. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, \$, MC/V. **Red Sea Cafe** offers fish and chips — but blow them off in favor of something spicy, Eritrean style, plucked from the plate with a segment of injera, the spongy, crepe-like bread. Shiro, a paste of ground peas and berberé seasonings, will set a joyful blaze in your mouth; curried lamb is excellent. Dim atmospherics. (P.R., 9/00) 494 Haight (at Fillmore), S.F. Eritrean, L/D, \$, AE/MC/V.

Sawa doesn't stint on spices or portion sizes. The platters are so full of Eritrean food as to have a kind of topography. Moderate prices; vegetarian friendly; a welcome refuge from yuppie blight. (P.R., 4/01) 559 Divisadero (at Hayes), S.F. 614-0580. Eritrean, L/D, \$, MC/V.

Mission, Bernal Heights, Potrero Hill

Bistro E Europe is probably the only place in town — and maybe the Bay Area — where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. The basic cuisine is Hungarian: lots of paprika, sour cream, schnitzel, and of course, fried bread. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, \$\$, cash only.

Cafe Arguello soothes jangled urban nerves with an airy space, votive candles, louvered bistro tables, a subtly impressionist paint scheme — and moderately priced Spanish food, from tapas to blockbuster paellas. The place to go when you want to indulge your spontaneity muse. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, \$, AE/DC/MC/V.

Il Cantuccio strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. Lovely pastas, pizza, salads, and risottos, and a lethally good chocolate tart for dessert. (P.R., 11/00) 3228 16th St. (at Guerrero), 861-3889. Italian, D, \$, MC/V. **Emmy's Spaghetti Shack** offers a tasty, inexpensive, late-night alternative to Pasta Pomodoro. The mainly Italian menu, though inexpensive, shows some real styling, and the atmospherics are simple but powerful. The touch of human hands is everywhere evident. (P.R., 4/01) 18 Virginia (at Mission), S.F. 206-2086. Italian, D, \$, cash only.

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. Whether it's the grilled king salmon, the braised lamb shank, or the homemade s'mores, you'll have to look hard to find anything amiss. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, \$, MC/V.

Mi Lindo Perú dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V.

New Central Restaurant is the kind of place you'd find Richie and the Fonzy hanging out if they were Latino. The kitchen serves Mexican comfort food, while ambience flows from the jukebox near the door. (P.R., 3/00) 399 South Van Ness (at 14th St.), S.F. 255-8247 or 621-9608. Mexican, B/L, \$, cash only.

Pancho Villa The best word for this 16th Street taqueria is *big*, from the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St. (at Valencia), S.F. 864-8840. Mexican, BR/L/D, \$.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. A collection of old bureaus and settees in front lends a pleasant antique-store gloss. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, \$, cash only.

Scenic India will slake your craving for south Asian food, with fine tandoori items, strong variations on tikka masala, and plenty of tasty vegetable dishes. If only Mom's had been so good. (P.R., 1/01) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, \$, AE/DC/DISC/MC/V.

Slanted Door has hosted a food-oriented president, and with reason. Charles Pham's place gives a stylish California elaboration to the foods of Vietnam at prices that remain stubbornly reasonable despite huge popularity. If you want to walk in, try lunch, when the menu is more rustic. (P.R., 5/00) 584 Valencia (at 17th St.), S.F. 861-8032. Vietnamese, L/D, \$\$, MC/V.

Slow Club keeps things simple and direct, and that's always a stylish way to do it. Lots of seasonality (pasta with asparagus and fava beans) and classic preparations (an unbelievably tangy lemon-meringue pie), in a cool, edgy postindustrial space. (P.R., 4/00) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, \$\$, MC/V.

Walzwerk bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. First-rate Wiener schnitzel and chicken fricassée; surprisingly tasty salads: carrot and celery root; marinated tomato, cucumber and cauliflower. The décor has a definite *Cabaret* edge. (P.R., 11/99) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, \$, MC/V.

Marina, Pacific Heights

Chaz doesn't look like much inside, but the display kitchen at the rear is where you're likely to see chef-owner Charles Solomon going to town, roasting veal loins, grilling quail Peking-style, or making fabulous desserts. Masa's-style food at less than half the price. (P.R., 3/01) 3347 Fillmore (at Chestnut), S.F. 928-1211. California/French, D, \$\$, AE/MC/V.

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V.

Eastside West fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (P.R., 1/01) 4154 Fillmore (at Greenwich), S.F. 885-4000. California/American, BR/D, \$\$, AE/MC/V.

Meeting House ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, \$\$\$, AE/MC/D.

Mezes glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V. **Takara** moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kabuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

Trapdoor If it's tapas American-style that you seek, then Trapdoor's the place. The eclectic American food is cheap and for the most part very satisfying: a lovely chicken and dumpling stew, linguine with mussels and wild mushrooms, an excellent cheeseburger. (P.R., 1/99) 3251 Scott (at Chestnut), S.F. 776-1928. American, D, \$, AE/MC/V.

Sunset

Cafe for All Seasons reflects the friendly vibrance of its West Portal neighborhood. Everyone is welcome, from grandparents to small children to big fuzzy bears on a date.

1. Cheeseburger patrol: coming soon to a greasy spoon near you
2. Haystack's thin-crust pepperoni
3. Amaranth, cooked in stock
4. Mother's Day at Eastside West
5. Seared ahi fajitas

the blender

The California comfort food doesn't set off fireworks, but it's reliably good and fresh. The perfect place to go with your parents. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/MC/V.

Fresca has gone upscale (now with full table service) since it opened toward the end of the last millennium, and its Peruvian menu has been expanded beyond burritos. Still excellent roast chicken, seiche, enchiladas. Packed much of the time. (P.R., 1/01) 24 West Portal (at Ulloa), S.F. 759-8087. Peruvian, L/D, \$, AE/MC/V.

Masala means "spice mixture," and spices aplenty you will find in the south Asian menu. Don't miss the chicken tikka masala, and be sure to order plenty of nano to sop up the sauce with. (P.R., 11/00) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. Indian/Pakistani, L/D, \$, AE/DC/DS/MC/V.

P.J.'s Oyster Bed Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, \$\$, AE/DC/DISC/MC/V. **Tennessee Grill** could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave), S.F. 664-7834. American, B/L/D, \$, MC/V.

Richmond

Al-Masri suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. It's all pretty wonderful, and reasonably priced. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, \$, AE/DS/MC/V.

Biiru Biru adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. A good soundtrack, too. Worth discovering. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

Dong Hue serves a Vietnamese menu untouched by California faddishness. Plenty of seafood, especially shrimp, is on offer, but there's lots of meat and poultry, too, including rich five-spice chicken. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, \$, MC/V.

Straits Cafe has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions. A touch of Indian curry here; Thai coconut milk and kaffir lime there; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V. **Thai Time** proves that good things come in little packages. The place is tiny, and the food is tremendous, especially the hor mok talay, a seafood medley in coconut red-curry sauce cooked in a coconut shell. Even more familiar Thai standards are rendered with force and verve. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

Traktir serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wire, curry-spiked pieces of cold chicken. For traditionalists, there's borscht, vareniki, and salyanka, the famous soup of sausage and pickles. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

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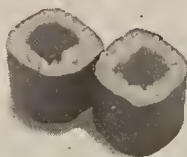
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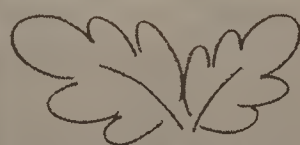


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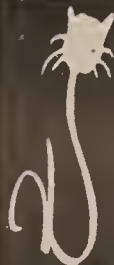
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dine listings

Eat Here Now

From page 41

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfect hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533.
American, B/BR/L, €.
Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, €, AE/DC/MC/V.
Gravy's Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin'-duty lot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, €.

JoAnn's Cafe and Pantry has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$.
Outback Cafe is located way down in with all their warehouses at the end of Revere Street. I found the fare *delectable*. I got a double cheese-burger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Café, B/L, €.
Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, €.
Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, €.
Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, €.

Berkeley, Emeryville, and north

Café Tululah makes a strong bid for the week-end brunch trend with special scrambles, eggs Benedict, and an unusual corned beef hash. Excellent sandwiches, inventive salads, and simple pasta dishes highlight the lunch menu. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Café/California, BR/L, €.
Cha-Ya Everything chef-proprietor Atsushi Katsumata makes, from the potstickers and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. Don't miss the amazing things Katsumata does with tofu, whether deep-fried or topped with miso sauce in the dengaku. (D.R., 3/00) 1686 Shattuck (at Virginia), Berk. (510) 981-1213. Japanese Vegetarian, D, \$, MC/V.
Christopher's Café on Solano Stylishly executed fusion cuisine, often combining Asian, Southwestern, and Mediterranean ingredients in a single dish. Almost every unusual combination works, with generous helpings smoothly delivered in beautiful presentations. (D.R., 4/99) 1501A Solano (at Curtis), Albany. (510) 525-1668. Fusion, L/D, \$\$, AE/MC/V.
Clay Pot Seafood House specialties include steaming clay pots full of fascinating broths and such ingredients as meat balls, Chinese sausage, and whole fish. But just about anything on the menu with "garlic," "Shanghai," or "braised" in the name is sure to float your boat. (D.R., 2/99) 809 San Pablo (near Solano), Albany. (510) 559-8976. Chinese, L/D, \$, DISC/MC/V.
La Bayou serves up an astounding array of authentic New Orleans staples, including jambalaya, red beans and rice, sausage or oyster po-

boys, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, €-\$, MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. Fixed-price dinners are available weeknights along with an à la carte menu that changes monthly. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.
Minokichi Such dishes as zosui (rice porridge), hamachi nizakana (yellowtail and tofu with teriyaki sauce), and crisp, juicy hamachi kama shioyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese, \$, AE/MC/V.

Sam's Log Cabin Daily special egg scrambles, great griddle cakes and corn cakes, and exceptional scones and muffins top the morning fare, which also includes gourmet sausage and bacon, hot and cold cereals, and organic coffee. (D.R., 8/99) 945 San Pablo Ave. (at Buchanan), Berk. (510) 558-0494. American, B/L, €, no credit cards.

Voulez-Vous distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. If those won't fill you up, you can start with one of the bountiful salads and finish up with one of the superb desserts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. French, L/D, €-\$, AE/DC/DISC/MC/V.

Zachary's Chicago Pizza The stuffed pizza is simply out of this world — try the Zachary's special sometime. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

Oakland and Alameda

Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. The pièce de résistance is the daily thin-crust, tomato sauce-free, vegetarian pizza. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, €. Not wheelchair accessible.
Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, €, MC/V.

Giglio combines a lively yet intimate café atmosphere with moderately priced thin-crust pizzas and wines, hearty pastas, and soups. (D.R., 9/98) 5427 College (at Kales), Oakl. (510) 594-0798. Italian, L/D, \$, AE/MC/V. Not wheelchair accessible.

Kandahar Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, \$, AE/MC/V.

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "thai-la." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai Fusion, L/D, \$-\$\$, MC/V.

Restaurante Doña Tomás offers upscale versions of enchiladas (wild mushroom, zucchini, and goat cheese) and carnitas (Niman Ranch pork), as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, \$, AE/MC/V.

Taqueria Ramiro and Sons typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican, L/D, €, no credit cards.

Veronica's Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday barbecue, as well as huge portions of "gramma's" meat loaf, "Louisiana style" catfish, "Moon Shiner's mustard glazed" baked ham, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portobello mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161. American, L/D, €, DC/V/MC. ❖

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PHOTO BY MATTHEW POLSTON



Chaka Khan: "I don't consider myself a diva at all. I understand the use of the word; I can dig it. But I'm totally not like that. I'm unaware of what I mean to some people — I have to be reminded of who I am in their eyes, and act accordingly."

Chaka-tive

Live from her kitchen: the queen of funky soul. By
Johnny Ray Huston

Chaka Khan has won seven Grammys, as well as *Soul Train's* Lena Horne Lifetime Achievement Award, but for decades — both with Rufus and as a solo performer — she felt restricted by the commercial demands of the music business. Today, Chaka has her own recording studio, where her son works creating beats and her daughter has recorded an album — for her label, Earth Song. On the eve of Chaka's latest Bay Area show I caught up with the voice behind "I'm Every Woman." To be precise, I caught her in the kitchen: Chaka Khan was cooking.

Bay Guardian: You grew up in Chicago. Do you ever go back?

Chaka Khan: All the time. I just got back from there a week and a half ago.

BG: Didn't Chicago have "Chaka Khan Day" last year?

CK: Yes they did, in October. It's great to be honored by your hometown.

BG: I've read that you listened to jazz and opera growing up.

CK: Around the house my main influences were jazz and classical, and then as I grew up to be a teenager, I heard more popular music and started loving that, too. I love all music, as long as it's not Chinese folk music, and maybe there's some of that I haven't heard that I'd like.

BG: What operas did you like?

CK: I loved *Carmen* and *The Magic Flute* — those were my two favorites when I was little.

BG: I know you love Billie Holiday's *Lady in Satin*.

CK: My grandmother played that album when I was a little girl. Of course, she'd tell these tragic, tragic stories about her [Billie]. Kids have morbid curiosity, so I was really into that aspect of her. Then when I grew up and I got some understanding of what life was about, my heart went out to her. I understood her because I was similar to her in many ways — not as bad, though. I feel blessed. Billie was one of the first singers I fell in love with — her and Sarah [Vaughan].

BG: Do you remember writing your first song?

CK: Well, I was sitting down at the piano, I think, at my mom's house. I wrote a song called "Sweet Misery." [Laughs] I was 12.

BG: So you had the sweetness and the blues already.

CK: The dichotomy was there. Um-hmm.

BG: What was the experience of working with the Black Panthers like?

CK: I sold papers and went to rallies. You know how idealistic that time period was — I was caught up in that dream. It could have been a good thing, but there weren't enough committed people.

BG: And there were forces working against the Panthers.

CK: It may soon yet be a good thing — there's a resurgence of the party. It would be nice, I must say. We could use some radical power.

BG: How was writing and recording "Tell Me Something Good" with Stevie Wonder?

CK: As I recall, it was fun. He's just another dude, a nice guy. We were in the studio writing together. He'd brought in a couple of tunes, and the first one he played I didn't like. I said, "Do you have anything else?" and he said, "I have this song." He started playing, and I said, "That's the one." And we worked on it. I was pregnant then.

BG: What's going on with your label?

CK: We have 10 departments, everything from spoken word to classical. We have a distribution deal already. We mainly have to get backers, since we're independent.

BG: In 1979 you said [to journalist David Nathan], "I think art is pure, and I think that it's been raped and whored because of greed and selfishness — people no longer respect music as an art form the way they should. And that, to me, is a real sin." Do you still feel that way?

CK: Yes, absolutely. Having control has made life easier for me — not having to deal with the big power structure.

BG: You've had a love-hate relationship with New York and L.A. Are you still rooted in Europe?

CK: I still have a home in London. And I have a place in L.A. I'm on the road a lot. I'm on my way to Florida today, and from there I'll go to New York, and then I'll be coming to San Francisco. My home in L.A. is near the ocean. It's sweet, but it's work. Being by the ocean is lovely — it's the only way to live in L.A.

BG: How did working with Prince [on 1998's *Come 2 My House*] affect your songwriting?

CK: That was a liberating experience. He had me writing poetry, and he put music to poetry. His process was overnight and phenomenal.

BG: The songs on that album are more autobiographical.

CK: He told me to write a poem about my life. I said, "It's going to be greatly abridged." He said, "That's OK." I don't usually write music that way. I usually write words to fit a melody. He threw me for a loop, but it worked, the Joni Mitchell approach.

BG: Mary J Blige covered Rufus's "Sweet Thing" on her first album. What do you think of her?

CK: She's got great pipes. We have a duet together on my next CD.

BG: What are the songs on your next CD like?

CK: Contemporary and great. I'm not gonna sing one to you; I can't play one over the phone. But believe me, it's a fine album.

BG: What are you eating right now?

CK: I am eating some broccoli and noodles. I made it with garlic. It's tight.

BG: In 1996 you starred in a stage musical [Mama, I Want to Sing] based on Doris Troy's life. What was that like?

CK: Hell. I had no life. We did eight shows a week in the same bloody theater. I did it for three months, and it almost killed me. The songs were fun to sing, but I'll never do that again.

BG: In the past few years you've been teaching art, and you've worked toward getting Ritalin outlawed. What's your view of the education system?

CK: It's fucked up. Kids need both sides of their brains developed. We're dealing with a very small, stupid aspect of humanity, of being alive, within the educational system. But what do we expect when we pay teachers what we pay

parking lot attendants? When you look through the ages, it's sad that we place so little esteem on teaching now.

[Schools] are obviously so uninterested in kids expressing themselves. That's why they introduced Ritalin into the system: to shut their asses up. It's fucking criminal that a teacher can prescribe this drug to kids — they keep it locked up on school premises.

I don't understand how so many mothers can close their eyes and ears to this. What are they on? Maybe Ritalin [Laughs].

BG: Tell me about the Chaka Khan Foundation.

CK: We're a foundation that caters to women and children in crises, because women and children have been the most abused figures in history. And change in the world starts with the mothers. We're the first teachers to our children, and if we don't get our shit together, then it's really over. Right now we're trying to work out grants for places that slip through the cracks: neighborhood foundations and places that find it hard to get money. The ones we see doing good work, we remain hands-on with.

The art program that I'm doing with kids in Compton is linked to the World Literacy Crusade. They have about 20 locations teaching kids to read.

BG: I have to ask what it was like being on *Who Wants to Be a Millionaire*?

CK: Shit. I don't even want to talk about it — horrible.

BG: What are your thoughts about the word "diva"?

CK: I don't consider myself a diva at all. I understand the use of the word; I can dig it. But when I think "diva," I think of Marian Anderson. Or some prima ballerina chick who says [*Adopting hoity-toity voice*], "You can't smoke in the room when I'm here." I'm totally not like that. I'm unaware of what I mean to some people — I have to be reminded of who I am in their eyes, and act accordingly.

BG: In *Come 2 My House* there's a lyric that references Bob Dylan. Have you paid attention to all the hoopla about his 60th birthday?

CK: That's my boy — I know his ex-wife, we hang out all the time. He's 60 already? That's quite an accomplishment, considering the culture he started in. Hats off to him. I love him.

BG: Lastly, what will your show here be like?

CK: Killer.

Chaka Khan plays the *Black and White Ball Sat/2*, along with the *San Francisco Symphony*, *Tito Puente Jr.* and the *Latin Allstars*, *Los Lobos*, *Super Diamond*, *Karl Denison's Tiny Universe*, *Junior Brown*, *Joe Buck*, *Flatlanders Reunion*, *Roy Rogers and the Delta Rhythm Kings*, *Lavay Smith and Her Red Hot Skillet Lickers*, *Contractions*, *Boomshanka*, *the Gourds*, *Josh Jones and the Latin Jazz Ensemble*, *Vivendo de Pão*, *Los Van Van*, *Tommy Castro*, *Josh Joplin*, *Stellavision*, *Berlin*, *SuperBooty*, *Dave Wakeling*, *Harry Denton's Starlight Orchestra*, *Kool and the Gang*, *the Ohio Players*, *Dave Alvin and the Guilty Men*, *Ratdog*, *Mother Hips*, *Paula West*, *McCoy Tyner*, *Guitars and Saxes*, *Sy Kloppe*, *Walt Tolleson Big Band*, *Jonathan Richmond*, and *Alex Davis*. Tickets are \$150–\$175. For a complete schedule call (415) 864-6000 or go to www.bwball.com.

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Hip-hop lit

Nichelle D. Tramble's debut novel, *The Dying Ground*, is subtitled "A Hip-Hop Noir Novel." The "noir" part makes immediate sense. Tramble's 23-year-old Berkeley undergrad protagonist, Maceo Redfield, is a black detective by circumstance. His best friend, Billy, an entry-level crack hustler, ends up dead at the corner of College and Alcatraz in Oakland in 1989. Billy's girlfriend, whom Maceo has loved for years, flees the scene and flees the Bay Area, putting Maceo on a classic noir hunt for answers in a world that won't give him any. As he says late in the novel, he runs a race he has no chance of winning, and he runs it amid the shadows and corpses of urban, black northern California, from televised funerals at the CME cathedral to manic drives on the 580 to the "Tombs" lockup in downtown Oakland.

The hip-hop part is more difficult to pin down. Save for Black Jeff and Mike Crowley quoting Eric B and Rakim in their freestyles in front of Rasputin's and Too \$hort showing up at Billy's funeral, there is little actual hip-hop in the book. And *The Dying Ground* is not saturated in hip-hop form the way Ricardo Cortez Cruz's 1992 novel of South Central surrealism, *Straight outta Compton*, was. Larry McCaffrey dubbed *Straight* "the first major rap novel," because Cruz wrote like a DJ, fading and cutting between chunks of prose, sampling voices and singers, cross-fading narrative into a collage of rants, riffs, and paragraph ciphers on a post-Rodney King Compton block where palm trees had perms and kids "scratched music on cement." In this sense, then, *The Dying Ground* is not a "rap novel" at all — Tramble writes with careful, studied pacing and follows a traditional linear narrative arc — but by novel's end it surely is a hip-hop one.

The Dying Ground is not a "rap novel" at all, but by novel's end it surely is a hip-hop one.

What makes a novel hip-hop? Does a hip-hop novel have to try to replicate the aesthetic practices of hip-hop culture — the flow of an MC, the beats of a DJ, the jagged curves of a graffiti artist, the attitude of a b-boy? Does it have to come with a Def Jam CD, plugs of Sony artists, and a PNB Nation marketing tie-in like Ronin Ro's flimsy pulp flop *Street Sweeper* did last year? Does it have to have characters directly based on hip-hop icons, like the versions of Tupac, Biggie, and Suge Knight who fueled the West Coast manhunt of Gar Anthony Haywood's excellent 1999 mystery *All the Lucky Ones Are Dead*?

Bertice Berry uses a little of each of these tactics in her embarrassing new novel *The Haunting of Hip-hop*, which tries to cash in on hip-hop's profit clout while criticizing the culture from a supposed spiritual high ground — the hip-hop novel as anti-hip-hop novel. She gives us Harry "Freedom" Hudson, a successful hip-hop producer who is a slave (get it?) to the corporate skyscraper plantations of the rap industry. For Berry, a pop sociologist who doubles as an inspirational speaker and a stand-up comedian, hip-hop is "hollow" music that uses the sacred African drum to send "the wrong message" to the next generation.

Thankfully, Tramble's relationship to hip-hop runs deeper. *The Dying Ground* is set just two years after Too \$hort started building his empire selling *Boru to Mack* tapes out of his trunk in east Oakland, but Tramble resists employing hip-hop as a literary trick or a marketing device. Like Craig Watkins did when writing about *Boyz n the Hood* and *Menace II Society* in 1998's *Representing: Hip-hop Culture and the Production of Black Cinema*, Tramble approaches hip-hop as a social movement lived out through popular culture, a generational consciousness defined by a litany of federal put-downs: the economic disintegration of U.S. inner cities, the redistribution of funds away from public parks and schools, the massive deindustrialization campaigns that exported factory jobs away from urban workers. "Hip-hop is an African-American response ... to the disposability of people," Greg Tate wrote in *The Vibe History of Hip-hop*. "Hip-hop is the pop art of race politics."

When Maceo Redfield goes down to the Oakland city jail to bail out a friend, he sees a photo of Huey P. Newton on the wall. Maceo thinks to himself that Newton's death on an Oakland street corner "was representative of where we were and all that was yet to come for us. The night of his death he was out searching the streets ... for drugs at a dangerous hour, in a dangerous city with a dangerously short memory." A few years later Newton would become an icon of hip-hop radicalism. But in the 1989 of *The Dying Ground* he is just another fallen hero reduced to the ash that covers the Oakland streets. This is hip-hop for Tramble: the urban ash that covers everything and everyone until it becomes a code for living, the only way possible to see enough of the world around you to make your place in it, both on and off the page. ♦

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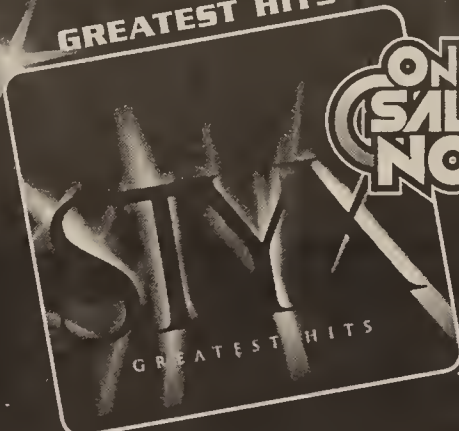
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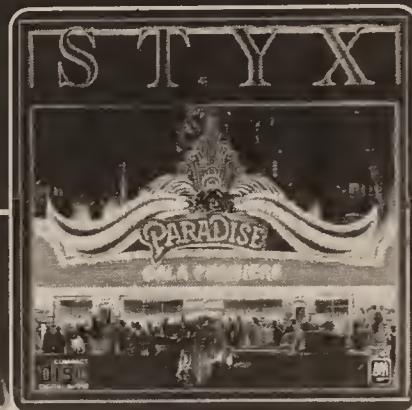
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Some people

This past Friday night, on 24th Street at Van Ness around 2 a.m., three of my friends were walking home when my girl was sexually assaulted and punched in the face. Blood poured from her mouth as she screamed for help and tried to dial 911 with bloody fingers that slipped on the keypad. Four to six males dragged her husband and another friend into the street and beat them with fists and blunt objects. Luckily, as one thug reached for the gun tucked in his pants, the assholes were scared away by a passing car or something. (The harried docs at San Francisco General Hospital and the cops were exceptionally cool — big up to them both.)

Even worse, last Saturday night in front of Club Deluxe on Haight Street, three patrons were attacked by two men who had previously started shit inside the club at a Western swing show and gotten kicked out. The motherfuckers waited outside, jumped them, and stabbed all three patrons multiple times. At least one of them almost died, but thankfully, they're on the road to recovery too. Anyone that has any information regarding either of these crimes, please call it in, OK? And please show up to one or more of the stabbing victims' medical-bills benefits.

Chagrined, to say the least, at the prospect that my column this week was going to look more like a crime report than a nightlife roundup, I decided that the only way to retain sanity was to escape via immersing myself in other peoples' lives. Voyeurism, after all, is an activity far less dangerous than buying weapons and assembling a task force.

Thursday night at 26 Mix the Bored Collective congregates for a reading called *Una Sera di Tokio*. The collective, a group of clubbers and nightlife mavens who share stories the last Thursday of each month, specializes in hedonistic excess — falling somewhere between latter-day beat poetry and a VH1 *Behind the Music* special.

An aesthetically pleasing, hip-kid packed house finds seats anywhere it can as DJ Jonah Sharp spins electronic beats. The first Bored member, Camper English, reads poems in a nautical getup. One states that the cure for a hangover and gutter-passout is another drink, and one is about yachting — a dis to once-rich dot-commies. Drum 'n' bass goddess Shobhan sits on the stool next, outlining a drug binge at a rave (LSD, E, and amyl nitrate) in which she turned blue in the mirror. "I'm not ready to die yet," she thought to herself. Ed 'UFO!' Phunkateck's founder, reads his poem from the sleeve of a white-label, getting fluid, and then tangential, about New York City and a shook-up Coke bottle and a one-legged man and

a graffiti-covered van. Ken Machines, the guy who invented holographic fabric and played keys in the old-school electronic outfit the Shamen, comes out screaming in a Rising Sun bandanna and robe. Three half-geisha girls dance behind him as he shows us, supposedly, how they do it in Tokyo.

Tomas, XLR8R's dad, tells a tale of dawn birds torturing him as he's trying to go to sleep after a hard night of clubbing, and the neighbors are rutting upstairs, and the TV next door is blaring televangelism, and his sweater still smells like cigarettes and traces of perfume. The next guy, Walter Cesna, introduces himself as someone who "like[s] to write about doing drugs and getting fucked up," then claims that name-dropping is his specialty. He out-

hand to see Paul Revere and the Raiders, ended up losing her virginity, and failed to do the project. Thus, a phenomenon was born. Back in the day in my Southern Baptist church, Cynthia Plaster Caster was a hate target and a devil's music subject broached almost as frequently as backward masking. So the fact that the screening is held in the Academy of Art College Post Street Theatre — a former church — provides an extra creepy thrill.

We settle into our pews, and San Francisco Indie Fest organizer Jeff Ross says a few words about DocFest. The movie begins with vintage clips of hot dog advertisements — here, the snickering starts and doesn't stop — and the film crew follows CPC as she prepares for her first art-gallery show. Now 54 years old, Miss Caster is a tweaky, youthful, excitable, wine-swilling, still-rocking, dirty old woman who still insists on "showing her appreciation" to obscure stars half her age who she

thinks are cute. She's a talented sketch artist; she's got Keith Moon's pant leg and never washed it; she snubbed Gene Simmons for a casting even though Kiss wrote a song about her; she calls her collection of plaster and bronze penises her "sweet babies"; she gets her casting materials from her dentist; she makes hilariously obscene Christmas cards every year; she unwittingly turns every musician she casts into a nervous, emasculated mess.

Like virtually everyone else in every film shown at the S.F. DocFest this weekend, she is a freak, and she is cool.

Afterward, in search of a post-film cocktail, we stumble on Lefty O'Doul's, and the gods of accidental entertainment smile upon us. As diners dine in the back of the joint, music lovers crowd around pianist Maddalene in an intimate cove in the front. We take seats at the piano among smiling people twice our age and listen as they take turns at the mic, snap along to Sinatra, good-naturedly encourage and razz each other, accompany Maddalene on harmonica, earnestly join in on the chorus to "American Pie," and croon "Send in the Clowns" in perfect German. The serenity, the happiness, the lack of people screaming at one another and beating other people down — it reaffirms our faith in humanity, no joke. It reminds us, as good documentaries do, that though some people really suck, everyone — everyone — is interesting. ❖

Benefits. The Chop Tops, J.B. Allison, and others play Fri/1, 9 p.m., Odeon Bar, 3223 Mission, S.F. \$10. (415) 550-6994. Bands to be announced play an afternoon barbecue and car show Sun/10, DeMarco's/Lost City 23, 23 Visitation, Brisbane. \$10 and up. (415) 467-7717. Call for time. The Hellbills and others play an afternoon car-and-rock show Sun/17, Pound-SF, Pier 96, end of Cargo Way, S.F. \$15. (415) 826-9202. Call for start time. Other gigs are planned for the East Bay, San Jose, and maybe Los Angeles; check www.myrockabilly.com for details.



Nice head: Plaster Caster illuminates the world's greatest groupie.

lines a coke deal and snort in such graphic detail that the whole room wants a shower. The Bay Guardian's Electric Habitat, Amanda Nowinski, tells about the time she went to a teenage rave party, at first trying to bridge the generation gap and be down, then eventually entertaining herself by laughing at everyone else. The chaos-style seating, the close quarters, the crowd's chattering, the background music, and the general lack of focus add to the atmosphere. Readings are, after all, conducted half the time by the self-destructive, the grasping, the libertines, the distracted.

"It's like the old Chameleon days," my companion says, "but much cooler. And this is the first time I've ever seen disco people do spoken word."

Friday night, DocFest kicks off its outstanding weekend marathon of bizarre documentaries with *Plaster Caster*, an opus on the life and times of one of my heroes. Cynthia Plaster Caster, for those who don't know, proved herself to be the greatest groupie of all time by casting the erect members of her favorite male rock stars. The ultimate backstage-getter, she surpassed all the others in her annoying and parasitic ilk, bringing the art of starfucking to an art form and finding a way to literally get her favorite rock stars by the balls. She'd never even seen a penis before her college art teacher gave an assignment to plaster cast something that was hard and retained its shape. Lightning struck, and she went with materials in

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PHOTO BY ELLEN VON UNWERTH



What's love got to do with it? In *Moulin Rouge* (starring Nicole Kidman and Ewan McGregor) l'amour is a pop cliché.

phere or emotion. His play-within-a-play setup owes a debt to Ken Russell's equally outlandish but superior Twiggy vehicle *The Boyfriend*, and it makes a mockery of the romanticism it steals from Verdi's *La traviata* and Puccini's *La bohème* (which Luhrmann has staged in Australia). Love in *Moulin Rouge* is a pop cliché spoken with no belief. The opposite of Verdi's noble heroine Violetta Valery, Satine remains faithful to her whoredom in the face of all logic — she has to so that Luhrmann's mechanical pomo circus can execute yet another go-round.

Moulin Rouge's real love affair isn't between Christian and Satine; it's between Luhrmann and partner-production designer Catherine Martin, who serves up an array of garish sets, including a heart-shaped boudoir within a jeweled elephant. *Moulin Rouge* itself is a bit of an elephant, and in place of a real heart it's got a cold, fool's-gold locket that won't open. Martin rips off Pierre et Gilles's Indian kitsch exotica, and she's also obviously seen Max Ophüls's *Lola Montez*, so for the second time Kidman finds herself in Ophüls territory: in *Eyes Wide Shut* she whirled through an extended Ophüls-style waltz, and here she's the center of a circus spectacle, replete with dwarfs and aerobicized cancan dancers, that makes *Lola Montez* seem subtle. But Ophüls identified with his Lola — her dazzle was his swan song. Luhrmann's Satine is a windup doll. (As Toulouse-Lautrec, John Leguizamo seems to have mistaken his surroundings for *Grey Gardens*; his head wear is very Edie Bouvier, though his mannerisms aren't as endearing.)

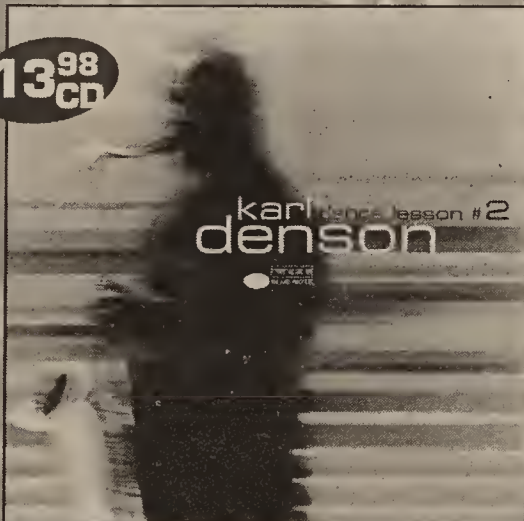
Yes, "Heroes," "Smells like Teen Spirit," and other rock and pop classics have been swallowed up within *Moulin Rouge's* elephantine score, but the gesture is pure Howard Hughes-esque greed masquerading as hungry love. Luhrmann doesn't understand pop; he uses it — it's all just audio decoration to him. And one has the sneaking suspicion that, in pillaging decades of Top 40 chart toppers, Luhrmann was particularly inclined to line the pockets of people he probably rubs shoulders with at *Vanity Fair* affairs: Lady Di funeral attendees Elton John and Sting get special treatment, as if they needed more money. By the time Kidman's Satine declares, "The Moulin Rouge is my home," I had my own exhausted answer ready for her: "Let me out of *Moulin Rouge*!" ❖

'Moulin Rouge' opens Fri/1 at Bay Area theaters. See Movie Clock, page 99, for show times.

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Thanks to the wonder of celluloid, it has been firmly established that Ewan McGregor possesses a large, beautiful penis.

Velvet Goldmine and even more so *The Pillow Book* gave McGregor ample opportunity to show off his cock, a feature that, considering its considerable size, is remarkably vein- and blemish-free. Before a screening of the actor's latest vehicle, *Moulin Rouge*, a female critic friend of mine extolled the virtues of McGregor's member, wondering aloud whether makeup was involved in creating its marble-statue complexion.

Alas, Baz Luhrmann's new musical offers no answer to this mystery — it doesn't lovingly apply rouge to McGregor's oft-displayed asset. He keeps his pants on throughout, though one scene allows him to indulge in some knowing double entendres. "It's quite long," remarks McGregor's love-struck character, Christian — he's discussing his poetry, but the courtesan he's courting, played by Nicole Kidman, thinks his "huge talent" lies dormant elsewhere. Whatever the case, McGregor's huge talent isn't singing: in his best moments his tenor could be a duplicate of David Cassidy's smooth-as-velour tone, but in his worst moments he sounds like a failed auditioner for a Ricola commercial.

Speaking of products, Kidman's character is named Satine, which sounds like a type of bedsheet — a not-quite-satin knockoff — I purchased from Ikea a few years ago. The name fits. In the June issue of *Interview* Kidman, promoting *Moulin Rouge*, re-created some photos of Madonna by Herb Ritts (themselves an homage) and wound up looking like, well, some woman dressed up to look like Madonna. This problem extends to her performance in the film. Unlike McGregor, Kidman is capable of hitting high notes without shouting, but during her outlandish intro, a "Diamonds Are a Girl's Best Friend—Material Girl" medley, not a single gesture or mannerism is distinctly her own. Australian pop video dolly Kylie Minogue offers more pizzazz in a gone-in-60-seconds Tinkerbell appearance than Kidman provides in the entire movie.

The blame belongs with Luhrmann, who has no faith that his performers can put over a song. (Say what you will about Lars von Trier; he at least allowed Björk to Björk.) Kidman, McGregor, and the rest of the cast are soundly defeated by *Moulin Rouge's* editing, which never allows an image or a mood to linger. Luhrmann's too busy rushing to pummel viewers with his next dazzling! technique to sustain atmos-

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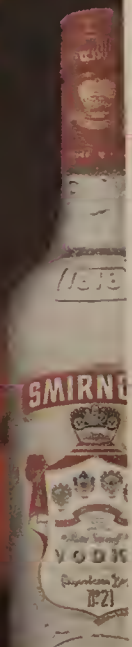
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A tale of two communities: The Tectonic Theater Project's *Laramie Project* adds dimension to the memory of Matthew Shepard.

After Matthew

The Laramie Project does justice to Shepard. By Brad Rosenstein

One month after Matthew Shepard was murdered in 1998, writer-director Moisés Kaufman and members of the Tectonic Theater Project began a series of trips to Laramie to explore the event. The resulting script, interweaving verbatim extracts from interviews, public records, and journal entries, isn't finally about the killing of a gay University of Wyoming student or the impact of a notorious hate crime. It's really the story of two communities, New York's Tectonic ensemble and the people of Laramie, meeting and trying to understand each other.

Unlike the title character in Tectonic's *Gross Indecency: The Three Trials of Oscar Wilde*, Shepard never appears: he's haunting in his absence, his identity only slowly pieced together through fragments of testimony. Laramie also reveals itself gradually to be a small town of surprising unities and divisions, of close-mindedness and generosity. As the cast, many of them involved in the project since its inception, re-create their interviews and their subjects, the identities of actors and "characters" begin to bleed into each other, with even the most heinous figures empathetically embodied.

"You need to do your best to say it correct," one Laramie resident admonishes his interviewers, and Kaufman and company have crafted the material with such evenhanded skill that you feel a deeply complex tale is being given its due. The mass media is also a character, and in witnessing its rampant oversimplification of and downright blindness to the real dimensions of the story, the show's thoughtful documentary approach becomes its own best defense.

And yet the company is made up of

theater artists, and together with Kaufman, one of the finest directors working today, they interrogate content and form to craft not only a taut narrative but a world: a mix of Brecht and Thornton Wilder, a place where Magritte meets wheat. Betsy Adams's lighting and Robert Brill's set grow increasingly dimensional, paralleling the ever-expanding resonance of a story that is as broad as the Great Plains. Stephen Belber and Amy Resnick do the evening's sharpest work, but the entire talented ensemble feels tight and generous.

For all of its harrowing detail and palpable sense of dread, the piece boasts a healthy amount of sharply observed humor and an honest sense of hope. Although it was a late arrival to Berkeley Repertory Theatre's schedule, *The Laramie Project* is a fitting cap to a season that has included such vigorous investigations of justice and community as *Big Love* and *The Oresteia*. *Laramie* simultaneously is compassionate and lets no one off the hook, forcing us to ask if the face we like to show the world is truly who we are.

Knockout 'Contact'

Since *Contact* premiered in New York two years ago, even the brightest showbiz observers have been at a loss as to what to call it. Devised by director-choreographer Susan Stroman and book writer John Weidman, the show seemed to defy categorization: what do you call a musical in which no one sings, a play in which dialogue is subordinate to dance, an original work of music theater whose entire score comes from CDs you probably have at home? The only appropriate response, of course, is, who cares? Especially if it works.

And *Contact* works, often brilliantly. Its three scenes are slender but beautifully etched blends of shadow and fantasy in which characters yearn for connection, for contact. The vignettes include a lusty 18th-century interlude, the fantasies of a repressed 1950s wife (Meg Howrey), and the tale of a contemporary ad exec (Alan Campbell) whose life literally depends on whether he can ask the woman of his dreams to dance. Yet no summary can convey the magic of Stroman's choreographic imagination, which shimmers with sensuality, energy, and an ear for the perfect music.

The company of knockout movers is astonishing. In its midst, the dance-impaired Campbell is immensely appealing, and Holly Cruikshank is stunning as the Girl in the Yellow Dress who haunts his psyche. Howrey, an exquisite blend of acting and dancing talent, combines expressiveness and technical brilliance in a gem of a performance. Fans of classic movie musicals, not to mention modern dance, may not find *Contact* to be quite the revolution in form it's been hailed to be. Its freshness lies instead in rediscovering the pure exuberant joy of American musical theater and in restoring the genre's essential human scale: for those reasons alone, this wonderfully exhilarating evening is cause for celebration. ♦

'The Laramie Project.' Through July 8. Call for times. Berkeley Repertory Theatre, 2015 Addison, Berk. \$10-\$51. (510) 647-2949.

'Contact.' Through June 24. Tues.-Sat., 8 p.m. (also Wed. and Sat., 2 p.m.); Sun., 2 p.m., Curran Theatre, 445 Geary, S.F. \$37-\$80. (415) 551-2000.

Do the math

Janice Garrett's dances are systematic.

By Sima Belmar

PHOTO BY CHRIS NASH



Quantities in motion: In Janice Garrett and Dancers' ODC premiere, duets were high-speed body conversations, and symmetry was in the air.

In the dictionary, a picture of Janice Garrett could be placed next to the definition of mathematics. The systematic choreographer, who received her B.S. in mathematics from Stanford in 1975, strayed none too far from her undergraduate days when she turned her attention to making dances. Garrett's style has revolved around expressing quantities symbolically, and her dances accumulate with the linearity of a proof.

A *Year and a Day* (2000) opened Janice Garrett and Dancers' San Francisco debut at ODC Theater (May 24-27). Commissioned by the National Theatre and Dance School of Denmark, the dance featured some of the Bay Area's strongest dancers. The piece opened with 14 dancers in a circle, their backs in high curve. There was smoke in the atmosphere when British composer Christopher Benstead's low drone began. A woman's mournful voice wafted over the space, as the dancers, draped in dark reds and purples, slowly raised their arms. It was clear at once that we were in the presence

of a tribe of sorts, a community going through a dawn ritual. What followed was a day in the life of this group, a day like every other.

A *Year and a Day*, like Garrett's other dances, had an airtight structure. The group met in and dispersed from a pyramid formation facing downstage, where they executed a series of sharp limb, head, and upper-torso gestures. Movements occurred at the joints of the fingers, wrists, elbows, and shoulders, breaking down and disrupting the flow of the arm. This method is signature Garrett. She is a compartmentalizer of the body and of movement. One gesture recurred across dances: the holding of the hands shoe box-width apart and moving that negative space along an invisible surface, as if to parcel out bits of territory. Over time such gestures became oversignified and began to feel disconnected from the dance's core.

In *Of Tongues and Tails* (1996) and *Wayfaring* (1999/2001) Garrett's primary attack was staccato and the music mirrored the jerky-quirky

movement. But, for all the fidgeting there was no dyspraxia. Whether accompanied by Benstead or Meredith Monk or the Finnish women's vocal group Värttinä, the disjunction in the body was relentless, while the coordination was flawless. Symmetry ruled both spatially and rhythmically, and no amount of polyphonic world music could shake it up.

This symmetry is a blessing when working with a large groups of dancers, because nothing gets lost to blur, and taking a global perspective rather than a dancer-to-dancer one works best when viewing Garrett's work. Like Mark Morris, Garrett is a movement illustrator: her gestures pantomime the sounds coming through the speakers. The torso's role is limited to hip shakes and circles and the perfect curve; the legs leap, plié, and relevé with long precise lines. Duets look like high-speed body conversations, cartoonish dialogues on shallow subjects such as what belongs to whom and who's better than whom. When the music slows, movement slows; when it quickens, so too does the dance's pulse. But there is such a thing as too much perfection, and the lovely dancing became muted by redundancy.

The premiere of *Otherwise* felt like a major departure. In this truly mournful duet, Kara Davis (the purest conduit of Garrett's vision) and Leanne Ringelstein were nearly mirror images of each other. Dressed in identical long black dresses with slits up the sides, their blond hair tied in tight buns, they moved together in a horizontal shaft of light to Arvo Pärt's sparse piano melody. The movement was simple: low under-curves and lunges, attitude turns, contretemps, and splayed chests. Distance grew as they shared movement, until the piece ended with them at opposite ends of the stage. *Otherwise* was long and slow and very sad. It was almost as if Garrett didn't want the dance to end.

Most likely in an effort to be silly, Garrett next offered the trifle *Cow, Chicken, Pig* (another premiere). Ringelstein, Todd Eckert, and Dana Lawton were the cow, chicken, and pig, respectively, and were dressed in bulging foam costumes. They looked like they stepped straight out of a Looney Tunes frame. The old-time music (composed by Frank Zincavage) and lyrics (written by Zincavage with Garrett), which my neighbors in the audience continued to sing after the lights went up, were charming. But for all its zany antics, *Cow, Chicken, and Pig* could have strayed further from Garrett's trademark tight order.

Janice Garrett and Dancers received a heartfelt standing ovation from the packed and sweaty audience, and this is where math and live art diverge: there may be only one answer to a math problem, but there are as many different opinions as there are individuals in the presence of performance. ❖

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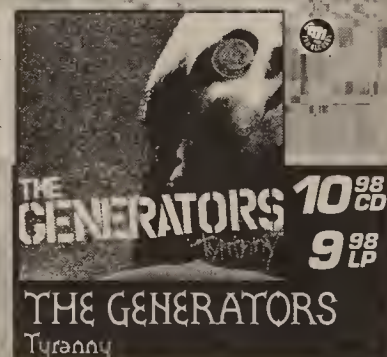


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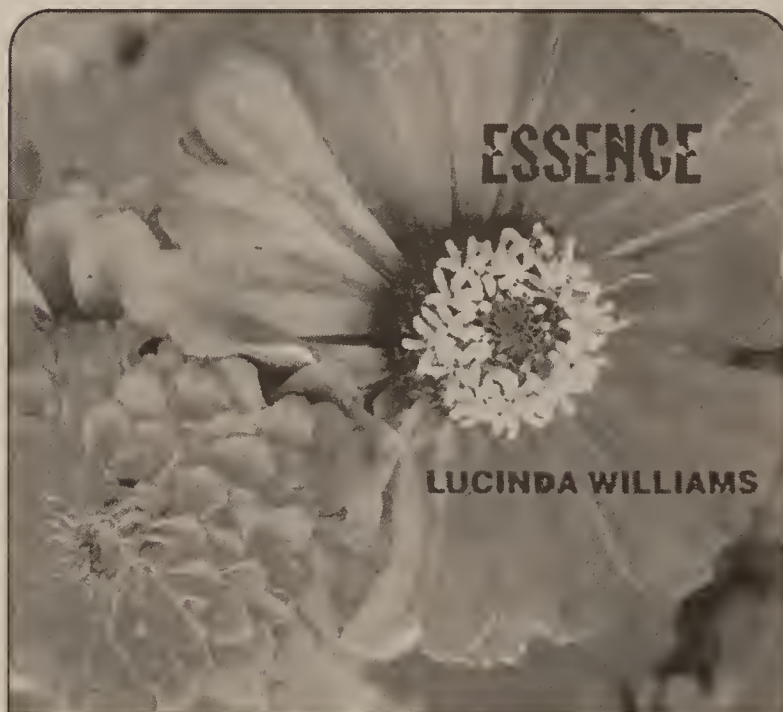
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Cosmic concerns

Saxophonist Steve Coleman emerges from a year's sabbatical to perform at the Tempo festival in Berkeley. *By Derk Richardson*

When people who recognize the name Steve Coleman hear that he has been living in Berkeley for most of the past year, they scratch their heads and wonder why they haven't heard the highly respected and influential alto saxophonist in performance during that time. During previous, shorter Bay Area residencies, Coleman was visible almost weekly, organizing jams at the Upper Room on Market Street in San Francisco, leading workshops, and performing with young jazz and hip-hop musicians and dancers in Oakland.

This time, however, the Chicago native is surfacing for one concert, Friday, June 1, opening the week-long Tempo Festival (the Berkeley Festival of Contemporary Performance), presented by the Center for New Music and Audio Technologies and the UC Berkeley Department of Music. The performance marks the beginning of the end of Coleman's self-imposed "study sabbatical," which began in January 2000.

Late last week Coleman returned from a two-week trip to Bali, where he interacted with musicians in the capital city of Denpasar and the interior cultural hub of Ubud. Like his sabbatical, during which he's been teaching and studying as a research professor in UC Berkeley's music department, Coleman's Indonesian sojourn was not for conventional R and R. "I'm always doing research," Coleman said by phone from his office last Friday afternoon. "I've never been on a vacation that I can remember."

The 610 area code for Coleman's cell phone indicates a "permanent" residence near Philadelphia, a reality belied by Coleman's global travels — to Cuba, Ghana, Egypt, India, and Indonesia. Some music journalists still associate Coleman with Brooklyn, where during the 1980s he was central to the formation of the M-Base collective, which has included musicians Greg Osby, Geri Allen, Robin Eubanks, Graham Haynes, Cassandra Wilson, and scores of others. But just as M-Base cannot be pigeonholed as a style of music — "It's really just a way of thinking about creative music that comes down from what I call the Armstrong-Parker-Coltrane continuum," Coleman explained; "it has nothing to do with the music itself, which is just a manifestation of a way of thinking" — so Coleman slips out from under any specific designation other than human.

He especially eschews nationalistic identifications. "Anybody who

says they're original this or original that, they're just fooling themselves," Coleman said in a 90-minute interview that touched on everything from his discomfort with the formalized deference of academia and the so-called illusions (money, the World Bank, cultural and musical categories) by which society operates, to the Grammys, the entrenchment of the corporate power in the political structure, the use of "collateral damage" as a euphemism for murder during the Gulf War, and the consciousness-altering nature of John Coltrane's music.

"There are no original places. If you look a little deeper, there has always been migration and merging of different peoples."

You can find Coleman's recordings filed under jazz. But the music sprawls beyond category, informed by Coleman's research into ancient cultures and arcane systems of thought (see the essays and links at www.m-base.com), as well as his travels. Depending on which ongoing group he's playing with, the music might deal with the earthly function of blues "as the music of folks at any given time, primarily based on emotion" (Metrics), heavenly matters of "esoteric symbolism" (Mystic Rhythm Society), the essence of the big bands (Council of Balance), difficult music in a laboratory- or workshop-type setting (Secret Doctrine), or collective improvisation and composition (Renegade Way).

On such Coleman CDs from the past few years as *The Sign and the Seal: Transmissions of the Metaphysics of a Culture*, *Genesis and the Opening of the Way* and *The Sonic Language of Myth: Believing, Learning, Knowing*, the meaning of such labels as eclectic, postmodern, and multicultural dissolves in the music. "The name they put on it in the '60s and '70s — fusion — is ridiculous," he argued, "because that's what this country is, nothing but fusion. Everything that exists here, from the political structure on down, is a fusion. The commercial label is ridiculous. Just take so-called jazz. One reason I don't like to call it jazz is that right from the beginning it's always been borrowing different elements from different places." To Coleman, music is a language for expressing one's existence, in relationship to other people and the universe, and he is constantly engaged in studying and integrating — not simply mimicking — new modes of expression. "I'm not really trying to learn these other vocabularies," he admitted. "It's too much to try to learn any one tradition out



PHOTO BY JEAN-MARC LUBIANO

Steve Coleman: "Really creative musicians are always looking outside their own immediate vicinity. They're always trying to figure out different ways of doing things."

there. I don't care whose it is. If you're talking about Cuba, Brazil, Ghana, whatever, they're really, really deep, and I don't fool myself thinking I'm gonna really learn any of these things, so I just try to catch on to certain things ... I'm looking for little common links that I'm familiar with from my own thing. Then I'm trying to see different ways that those same things can be used. I may look at Karnatic music from South India, but I'm not trying to learn their whole system. I'm looking at certain concepts they're utilizing, and the system that we have here is varied enough that we can incorporate a lot of different things."

"Really creative musicians are always looking outside their own immediate vicinity," he continued. "Always. They're always trying to figure out different ways of doing things. Yeah, we have more access to information now and can get on a jet and travel, but people were doing this 50 years ago, as much as they could. They may have had to get on a ship, but the creative musicians were reaching out and using everything they could. Charlie Parker would be riding in a car, and he'd hear some chickens, and he'd say, 'Well, we can

use that; they're communicating with each other.' Or he'd look at the stars and say, 'Well, we can use that.' We have different tools, but the concept of reaching out and using stuff is not different."

Analyzing the current state of creative music, Coleman teetered between optimism and pessimism. On one hand, he is buoyed by being able to make a living "playing what for most people would be some pretty strange music.... When I think about how many people I've performed for in my lifetime, and I'm not a popular musician, it's a ridiculous[ly large] number.... John Coltrane's *A Love Supreme* is still selling.... Even if only a fraction of the people in this country want that kind of music, that's still a lot of people." On the other hand, he is repeatedly discouraged by the bottom-line orientation of what he calls "the red-tape crowd" in the music business — "the record companies, club owners, promoters, festival organizers, booking agents, and so on" — and how the American preoccupation with striking it rich takes its toll on the music itself.

"I get the impression that this music has fallen to a lower level

than where it used to be," Coleman said. "I blame that on materialism. People are making a lot more money, and I definitely think that has hurt the music, in my case and in everybody else's cases, too. Wor-rying about all these business matters definitely doesn't help the music. It helps you in terms of becoming popular or being written about in *Down Beat*, but it does not help the music at all. All that 'young lion' shit does not help the music. When I say 'the music,' I'm talking about the content of the music. I'm not talking about flash. Definitely, since the advent of Wynton Marsalis, compared to the '70s, young musicians are handling their instruments better, they're better technicians and all that, but that's a different story than the content of the music."

Coleman leads off the liner notes to 1999's *The Sonic Language of Myth* with Joseph Campbell's notion that "the function of an artist is 'the mythologization of the environment and the world.'" "Cosmic concerns, that's pretty much the place I'm thinking about all the time," Coleman acknowledged. Among others, he looks to John Coltrane for inspiration. "I see him and people like him as sort of a beacon," he explained, "and I think you can act in that sort of function to maybe herald in another kind of consciousness. It's not just music-that-makes-you-think, which is good enough in itself, but it actually creates patterns of thought that break down certain barriers or illusions and open you up to be in a space where it's possible to receive certain kinds of information, vibrations, or whatever you want to call it, that can lead to a certain kind of consciousness."

Age does not necessarily play into a musician's ability to access that portal, the 44-year-old Coleman asserts, noting that such elders of creative music as saxophonist Von Freeman and pianist Muhai Richard Abrams are "always at that place, always talking about learning, always asking questions. And I say that's what I want to be — I want to be 67 years old and still at that place where you're trying to learn, not one of these 'I'm a master' guys. I don't want to ever get into that thing. As far as I'm concerned, I'm still apprenticing."

Steve Coleman and Five Elements perform Fri/1, 8 p.m., UC Berkeley, Hertz Hall, Bancroft and College, Berk. \$15, free with festival pass (\$75 for six concerts). (510) 643-9990, ext. 323.

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Dilute

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Dilute's music is wildly unpredictable. You never know when they're going to supplant their quiet and somnolent playing with a sudden jolt of noise. When they played at Kimo's last week, most everyone sat cross-legged in front of the stage, which almost seemed necessary so that the brain — much more nimble and able to adjust to erratic, unpredictable changes than the body — had a chance to work.

It's not easy to describe what happened during their 30-minute set, although I can start with some simple facts. Dilute played two songs, each about 15 minutes long. Tarentel's utterly fan-worship-worthy Trevor Montgomery was totally digging the first, "Fold." The second, "Intro," provoked repeated demands from Kimo's booking agent to lower the volume. Both songs moved like a car on a long drive, with no shortage of speed bumps and hairpin turns appearing along the way.

Dilute singer-guitarist Marty Anderson, seated, looked like a little question mark folded over his guitar. Pale and slight, he reminded me of Chopin, who was frail and tubercular and desperately wanted his musical grace to release him from his ailing body. "Fold" could best be described as "deconstructed pop" — Dilute dismantled rocking country melodies and punchy Kinks rhythms, then sectioned them off into different scrambled combinations. It was a

very roundabout kind of momentum in which guitarist Ian Pellicci would take a musical theme two steps forward, then pull it one back before undertaking yet another variation.

At times, especially in the protracted twang of Anderson's vocals, Dilute sounded like they were about to get in bed with the band Fuck. Of course, once under the covers, Fuck would just fool around with you by slowly building a song toward an ecstatic crescendo, then unceremoniously killing the mood with a toy piano. Dilute, however, delivered the goods. After a few teases on "Intro," where slowcore and hardcore intermittently changed positions, the band created some emotionally powerful moments when drummer Jay Pellicci's fist-pumping beats provided the audience with a thorough ass-kicking. Craig Colla's bass playing

tilted the song's axis by plotting notes that were just off the mark; they never occurred right where you expected to hear them, but they still felt so right.

What wasn't totally apparent during these epic pieces was that Dilute are capable of adding some much-needed child's play to the heady prog-math rock genre. On their album, *The Gypsy Valentine Curve*, they put the song "Intro" dead center. And I'm not sure the Velvet Underground's classic riffs will ever be the same for me again after Dilute's "Rock and or Roll." There's absolutely nothing watered down about this band, and I promise, there will be nights when you'll want to take a dose of Dilute standing up. *Oma Yang and the Six Part Seven open for Dilute June 19, Bottom of the Hill, S.F. (415) 621-4455.* (Deborah Giattina)

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GUARDIAN PHOTO BY LOUI SPERAS

Concentrate: Dilute — pictured, singer-guitarist Marty Anderson — played complex, 15-minute epics whose erratic changes required some serious thought.

Richmond Sluts

Richmond Sluts (Disaster)

Had the testosterone-prone lads in the Richmond Sluts been more appropriately placed on the musical map and time line, they would've undoubtedly formed in Detroit in the late '60s or '70s instead of S.F. circa '97. Being born post-Stooges ain't gonna hold 'em back, however, so they're making up for lost time by gettin' jiggy like the Iggy on their debut. The influences are obvious: Stooges and Stones, Nuggets and New York Dolls. The subject matter even more so: booze and blow, "blowin' shit up" and gettin' it up. Not that anything about the foursome — not their retro-rock ruckus, certainly not their frightfully tight jeans — is subtle. Which must be just how the Richmond Sluts like it. From perfectly mussed coifs to creepy-crawly come-ons, the band seem so utterly unconcerned with subtlety that they don't even pretend to update the sleazy '60s and '70s rock sounds that are clearly their *raison d'être*. When you pull off carbon copies as well as these guys do, though, it's probably a safe bet that fans of that sorta thing ain't gonna complain about lack of originality anyway. So maybe it doesn't matter that they missed their music's heyday; the Richmond Sluts seem perfectly at home re-creating the scene like it never went outta style. (Jimmy Draper)

Sacred Hoop

Sleep Over 56 (Miasmatic)

Less cluttered and more focused than on previous efforts, on *Sleep Over 56* South Bay underground favorites Sacred Hoop have lost none of the refreshingly original qualities that first made them so appealing, while honing their sound down to a sharp edge. The opener, "18 to Nothin'," is everything we've come to expect from the Hoopers and more. Over a fluttering trumpet loop and bangin' drums, Luke Sick drops bon mots like "At your apartment party / Left your place unfurnished / Non-recognize this / Thinkin' I can't punish." Complementing Sick, or maybe helping him finish those last three slices of cold pizza, are the infamous DJ Marz on the scratch and Vrse Murphy on the left-of-center beats. Of course, Sacred Hoop wouldn't be Sacred Hoop without their party-hearty attitude and non-sequitur rhymes about dead squirrels on the patio, and the constant references to alcohol and sex come from a group who know what they're talking about. At times — like on "Kids of the Dead World" — their steelo seems closer to that of a forward-thinking punk band than a typical indie-label hip-hop outfit. "I'm from a town called pissin' on your unpaid dues," Sick says at one point. Johnny Rotten never sneered so convincingly. (Eric K. Arnold)

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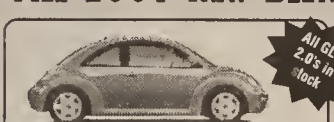
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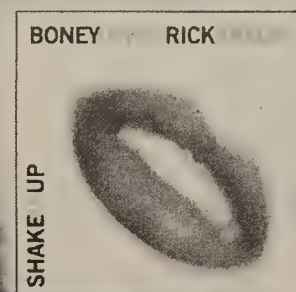
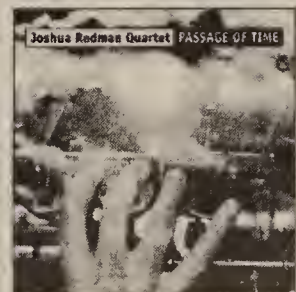
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Consider the source

Listening to yet another lame NPR debate over the copyright issues raised by digital technology and the Internet, I sighed under the weight of the realization that private property is no more likely to disappear in the early 21st century than the Buddhist notion of "interbeing" is to supplant the myth of autonomous individual existence in the Western psyche. I sighed again, knowing that we're in for many more years of experts pontificating about who owns what when it comes to pop music.

Listening over and over again to the 60 tracks on the forthcoming Plunderphonics 69/96 box set, however, I felt the fires of optimism rekindled. Capitalism has won the war, for now, but by compiling three decades' worth of his revolutionary audio experiments, Toronto composer John Oswald, the engineering wizard behind Plunderphonics, reiterates that all along the watchtower little victories are there for the taking.

Much of the discussion around 69/96 will no doubt revolve around licensing and authorship. Like his sound-manipulating peers in Negativland, who suffered the slings and arrows of outraged corporations for their unauthorized use of U2's "I Still Haven't Found What

I'm Looking For" in 1991, Oswald went up against the recording industry (and forces representing Michael Jackson) in 1990 and lost the legal battle over his 1989 *Plunderphonics* masterpiece. Oswald has guaranteed a continued focus on property rights with his Fony record label press releases, first revealing plans to release the new double-CD retrospective at a list price of \$100, then disclosing that Negativland had "stolen" the project after key licensing deals fell through. Negativland's Seeland label will issue 69/96 June 11, at \$33.33 retail.

After circulating on the Internet for years, all 25 *Plunderphonics* tracks from 1989 (including the dense remix of "Bad" that, along with a photo transforming the King of Pop into a naked white woman, triggered the quashing legal action) crop up again on 69/96, as do Oswald's creative manglings of the Doors, Tim Buckley, MCS, and others (commissioned by Elektra records), pieces originally devised for Kronos Quartet and Hal Willner, and live performances of Oswald's concert works.

Both Oswald's "original" compositions and his "pure" Plunderphonics adhere to the same principle of "audio piracy as a compositional prerogative." Legalities notwithstanding, this is the musical heart of the matter. Oswald takes popular music (expanded to include Satie, Stravinsky, and Cecil Taylor) and makes it even more interesting to listen to, at least by the stan-

dards of his own enormous ears and warped sensibilities. He preserves enough recognizable elements so that, to some extent, we are always aware of the source material. That sets up a wonderful tension between our own comfortable emotional associations with such songs as "You're So Vain," "The Great Pretender," "White Christmas," "Ebb Tide," "Blue Jay Way," and "Good Vibrations" and Oswald's anti-intuitive reconfigurations. By speeding up the tapes, slowing them down, running them backward, chopping them up, overdubbing, and looping them ad infinitum, he not only creates new, decidedly un-pop rhythms, harmonies, and dissonances but also shatters the nostalgic resonance of the sources and forces us to find new ways of relating to them.

When we listen to music, we are always making our own meaning, usually on subconscious levels. Plunderphonics brings that process to the surface of awareness and makes us examine it. If we can get past the often-alien quality of the jarring juxtapositions and noise, we become cognizant of previously hidden relationships — between Captain Beefheart and Franz Liszt, between Chuck Berry and Bix Beiderbecke, between the world inside our heads and the world "out there." Ultimately, that realization of interconnectedness is a lot more subversive than using Napster to download Metallica. ♦

by derk richardson

sound effects

Nearsighted

A moment of silence for nuance, the stillborn baby of pop culture.

I recently got into a discussion with a friend about a line in a song by soul singer Tank in which a jealous two-timer grabs his partner by the neck when confronted with the possibility that she has turned the cheating tables on him.

My friend was outraged; to him it was another example of how low the standards in modern soul music had sunk. I offered another view. Maybe he — Tank — was telling a story from the perspective of a man — not necessarily himself — who had once grabbed a woman by the neck in a fit of rage. Maybe that was one of the messages in the song title "Maybe I Deserve"; maybe someone who could casually do such a thing to a woman "deserved" every bit of heartache he got in return.

It was, I admit, an off-the-cuff analysis, one that likely could have been challenged by another interpretation. But all I got was a curt answer.

"No," my friend said, "that line is disgusting and offensive. Kids who hear that will think it's OK to treat women in that fashion."

I was disappointed. Not because my friend was trying to draw a connection between art and behavior. Or because he didn't understand the

concept of narrative voice. It was the way he used the word "is," as in "this is not just my opinion but a universal absolute that needs no explanation and obviates discussion."

There is something to be said for taking things as they are. Some things are meant to be experienced, not analyzed. I don't have to know

I don't have to know what a raga is to appreciate the beauty of Ravi or Anoushka Shankar's playing.

what a raga is to appreciate the beauty of Ravi or Anoushka Shankar's playing. I thought the lyrics to Tito Puente's "Oye como va" were hip before I knew one syllable of Spanish.

But nuance is cool in its own way. It doesn't demand to be explored, only acknowledged. It's important to recognize the existence of the subtlety in Method Man's vocal timbre and Herbie Hancock's comping style, even if you lack the ability to break them down into their aesthetic components.

by tony green

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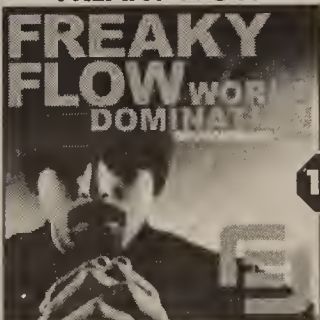
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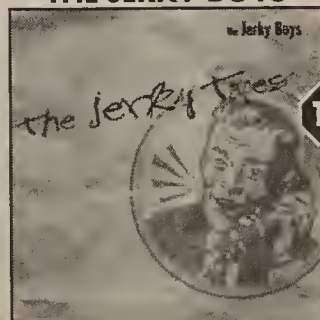
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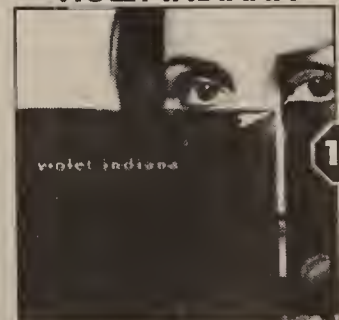
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Pete Rock

Petestrumentals
(BBE)

Hip-hop music is rarely imagined as a voiceless narrative, a breakbeat science as entrancing as house, as involving as ambient techno. With noisy, big-name compilations all the rage, the art of creating a seamless blend of instrumental music highlighted by bass, drums, and a well-placed sample seems lost to an all-too-brief moment in the mid '90s when an album by a hip-hop producer meant a sublime, melancholy masterpiece such as Peanut Butter Wolf's *Peanut Butter Breaks*, an instrumental version of the Beatnuts' self-titled debut, or DJ Shadow's cathartic *What Does Your Soul Look Like?* EP. Vaunted beat conductor Pete Rock's *Petestrumentals*, his first album since the uneven *Soul Survivor*, is something of a throwback to that era, spotlighting Pete Rock's ability to create involving background music for a bedroom MC to spit over or a blissed-out accompaniment to a quiet night spent at home.

Petestrumentals is less DJ Clue than Bob James, an elegant suite of rhythms bearing self-explanatory titles such as "Pete's Jazz" and "Smooth Sailing." The former is a lounge track full of vibes and warm bass; the latter reaches its apex with a trumpet blaring out the chorus in a succession of high notes. Still, Pete Rock's basic, plainspoken tracks, more silent than Miles Davis's *In a Silent Way*, can be unnerving, and after a while *Petestrumentals'* unadorned butter beats congeal into a mass of indistinguishable wallpaper.

When a sudden tempo change finally hits, in the form of new jack MCs the UN (Rock Marciano, Divine, Godfree, Laku) on "Walk on By" and "Cake," it's as if an entrancing yet tiring spell has been broken, only to leave the same shouting MCs promising "hollow point rhymes" that one had hoped to escape in the first place. *Petestrumentals* illustrates a dilemma usually avoided by peers such as Hi-Tek (*Hitekology*) and J. Rawls (*The Essence Of*) in favor of an all-star rap blowout. But if the beats are hip-hop music's most attractive asset, then why not dole them out in their purest form, or add enough texture, as DJs Krush and Shadow do, to author new sonic adventures? For all of *Petestrumentals'* strengths, a cloud of missed opportunities hangs over it inexorably. (Mosi Reeves)

Various artists/sources

The Words and Music of World War II (Columbia/Legacy)

Given the choice between combat duty and extended listening to the music included in this two-CD set, I'd have reached for a rifle and headed for the front. This collage of songs, speeches, news broadcasts, and public service announcements isn't really about music, though; it's designed as a taste of the Allied war effort and the role played by the popular music of the day.

A wailing air-raid siren opens the album, followed by "Remember Pearl Harbor," by Charlie Spivak and His Orchestra, with vocals by Gary Stevens and the Stardusters. That in turn is followed by FDR's "a date which will live in infamy" speech. That speech-song structure continues throughout. You can hear Neville Chamberlain after Munich, Edward R. Murrow at Dunkirk, Tokyo Rose haranguing U.S. troops, and MacArthur announcing Japan's surrender. The

The Greenhornes

The Greenhornes
(Telstar)

You never know when or from where heroes are gonna step forward for the betterment of mankind. It appears that the latest answer is Cincinnati and that the time is now, at least for garage rock fans. None too soon, thank you.

While garage has spent the better part of the last decade rolling around in the alley of lo-fi noise or lowbrow intent, the Greenhornes are part of the new breed that suggests it's DK to be balls-out and able to play your instrument really well, too. Kicking and scratching with the simple pleasures of 2/4 beats, 1-4-5 chord structures, and wailing organ, they set themselves apart from the majority of the neo-rockers with a disarming honesty and a bucketful of soul. Sure, singer Craig Fox nicks the rough-and-raw vocals of 12x5-era Mick, but it's got way more to do with testifying than emulation.

The Greenhornes rip and roll through their brand of distilled British and American R&B, Stax-flavored soul, and straight-up three-chord rock and roll. The Kinks, the Stones, the MG's, the Animals, James Brown, the Buckinghams, Spencer Davis, the Rascals — the list of A-list influences goes on and on, but unlike cheap-ass revivalists such as the Chesterfield Kings, the Greenhornes make their own considerable contributions to the mix. In fact, song for song, the Greenhornes are wonderful blue-eyed soul-garage pounders whose album ranks right up with the Lyres' *On Fyre* and the Cygnics' *Rock and Roll* as one of Garageland's finest moments.

With *Entertainment Weekly* marking garage rock as the Next Big Thing, we aren't sure if we should piss ourselves laughing or in terror of the possibilities, but the Greenhornes already have our vote as the real deal. *The Greenhornes open for Bob Log III, the Immortal Lee County Killers, and Gasoline at Bottom of the Hill Sun/3, S.F. (415) 621-4455.* (John D'Neill)

Herbert

Bodily Functions
(K7)

The sounds of blood rushing through veins, a mouse attempting to escape a trash bin, a door slamming shut — these are not typical elements of a song. Nor is it common for an electronic artist to issue a 10-point plan detailing how all of his songs will be made. But Herbert's *Bodily Functions* is not a typical album by a typical artist. While its formulas and quirks play perilously with pretentiousness, the end result is a fascinating and thoroughly enjoyable experience.

Just as soon as a mood is defined, the album explores elsewhere. Songs like "The Last Beat," which summons forth perfectly a smoke-filled cabaret with its languorous bass and wire-brush drums, are followed by the clipped electro-funk of "You Saw It All," which uses as percussion the clips and

squelches of eye surgery. While many high-concept productions lose their power to evoke emotion, the tracks on *Bodily Functions* are striking in their humanity. This is due in part to the ethereal yet soulful vocals of former San Francisco DJ Dani Siciliano, but also to Herbert's deft composition. His particular and peculiar skill with arrangement shows in the trailing ends of digital texture that follow the closing piano of "On Reflection" and the subtle segue from the sounds of breaking bottles into the sublime scratched-loop rhythm that begins "Addiction."

While this album seems miles away from Herbert's more club-oriented work as Wishmountain, Radioboy, and Doctor Rockit, there are moments, such as the swinging "The Audience," when *Bodily Functions* moves out of the lounge and onto the dance floor. For the most part, however, it stays at a measured pace — which, coupled with some of the odd sounds, was off-putting at first. In the end, the album is remarkable not only for its ambition but also for its success at engaging both the intellect and the heart. (Peter Nicholson)

Bruce Kaphan

Slider: Ambient Excursions
for Pedal Steel Guitar (Hearts of Space)

Bruce Kaphan came to prominence through his pedal steel and Dobro work with Mark Eitzel and American Music Club. Inspired by Jerry Garcia's pedal work, Kaphan developed his chops working the local C&W circuit. He did studio work and touring gigs with REM, Jewel, the Black Crowes, Love and Rockets, Chris Isaak, John Lee Hooker, David Byrne, Jellyfish, and the Red House Painters. A multi-instrumentalist — drums, bass, guitar, keyboards, viola, fiddle, mandolin — Kaphan has a unique approach to the pedal steel that's informed and tempered by traditional country and rock roots yet edges into another sonic domain.

Slider is pitched as New Age via its Hearts of Space imprimatur and employs a few familiar flanged-out clichés for the yuppie bohos. But its true sizzle is as a challenge to steel players to move beyond clichés and voice other possibilities inherent in this most expressive and complicated of stringed instruments. *Slider* is an ambitious and groundbreaking effort combining the familiar sounds of Nashville studio-session steel with Kaphan's personal reconfigurations and languorous, soulful expressivity. A synthesis of this pliant, subtle instrument's past, present, and future, *Slider* is in a sense a manifesto, in which Kaphan attempts to expand and take advantage of the pedal steel's unexplored terrain.

Comparisons, as some beatnik said, are odious, yet Kaphan's *Slider* is akin to *Steel Guitar Jazz*, by '60s wizard innovator and player Buddy Emmons. Kaphan produced and engineered this CD, and multitracked the Dobro, guitar, drum, and bass parts into a shimmering statement. (David Meltzer)


music — and there's a lot of it — is at times bland (Ray Noble and His Orchestra's "A Little Old Church in England"), delightfully strange (Golden Gate Quartet's "Stalin Isn't Stalin"), and, as in the case of Gene Krupa's "Harlem on Parade," soulful and swinging.

But what's really interesting about *Words and Music* is examining it in the context of the increasingly crowded marketplace for War World II nostalgia. Central to this collection's appeal, as well as that of films like *Saving Private Ryan*, *Band of Brothers*, and *Pearl Harbor*, is a vision of a simpler, somehow better America of yesteryear. Past glories, somehow enhanced by the horrors of war, are pitted against life in 21st-century America, full of complications and compromise — and promise. Anyone who turns away from today's challenges should be sentenced to a life of listening to *Words and Music*. (Ali Williams)

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May 30, 31 June 1, 2, 3

2nd Time Around



Calendar

critics'
choices,
listings,
and more

62
Music

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Events

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May 30 Wednesday

Family affair On their 1975 LP, *Right Time*, the Mighty Diamonds predicted a bloody revolution, a spiritual upheaval among Jamaica's ruling elite and disfranchised population where justice would prevail and good would overcome the forces of evil. More than 30 years later the revolution is taking place on a musical level, spearheaded by conscious reggae artists like **Morgan Heritage**, who proclaim themselves "soldiers of Jah." Propelled by Peter Morgan's piercing vocals, this nine-member family ensemble struck gold last year with their soul-infused single "Down by the River" and continue to promote their roots and culture with their sixth album, *More Teachings*, coproduced by King Jammy and Phillip "Fattis" Burrell. Morgan Heritage appear tonight with their father, lovers' rock crooner Denroy Morgan, and their younger siblings, LMS. 9 p.m., *Slim's*, 333 11th St., S.F. \$20. (415) 522-0333. (Shelah Moody)

Body language In the past year the **Joe Goode Performance Group** has gone through two major changes: they lost their home in San Francisco and their artistic leader began a relationship with UC Berkeley. Both of those events may have influenced the company's newest piece, *What the Body Knows*, paired here with two rep works, *Hapless* and *Take Place*. For the new work, Goode and his dancers explored the only home from which no one could evict them: their own bodies. By using what Goode calls "the circuitry of the body," they developed the material that found its way into the new piece. Integral to *Body* is the free outdoor installation at the Yerba Buena Gardens in which Goode and company are joined by young community dancers, plus student dancers from UC Berkeley. Video artist Doug Rosenberg provides the visuals, Beth Custer the music, and Jack Carpenter the lighting design. *Through Sun/3*. 8 p.m. (installation 7 p.m.) Yerba Buena Center for the Arts, 701 Mission, S.F. \$20-\$30. (415) 978-ARTS. (Rita Felciano)

May 31 Thursday

Hard country Often described as country music mystics, the three songwriters that were the **Flatlanders** went on to solo successes that far surpassed their group effort. Jimmie Dale Gilmore, Joe Ely, and Butch Hancock formed the Flatlanders in Lubbock, Texas, in 1971 — but they didn't release an album until 1990, 17 years after they broke up. The release was called *More a Legend than a Band*. Colin Escott's liner notes best explain what happened: "The group was arguably fifty years behind its time and fifteen years ahead." Tonight's reunion concert offers a chance to hear three poetic voices dig up their country roots with an understated acoustic sound that Nashville once shunned in favor of full-blown

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orchestrations and fans of so-called insurgent country now embrace. Tim and Greg from the Mother Hips open. 8 p.m., *Slim's*, 333 11th St., S.F. \$15. (415) 522-0333. (Deborah Giattina)

You're invited Québécoise choreographer **Sonya Delwaide** made me cry last weekend, not because she's a big bully but because she's a major talent. Delwaide presented *L'attente* ("The waiting"), a blood-toned piece featuring the most advanced dancers from Berkeley Ballet Theater. The dance is as startling for its aggressive and detailed choreography as it is for the mature performance by these extraordinary young dancers. Blessedly, Delwaide includes *L'attente* in her upcoming evening *Les invités* ("The guests"). Delwaide is herself an immaculate mover, known for her devotion to kinesthetic craft and for inviting some of the Bay Area's best dancers to manifest her work (here, Diabolo Ballet, ODC/SF, and AXIS

Dance Company share their dancers). *Les invités* includes two older works; two premieres with additional dancers Frank Shawl, Kara Davis, and Heather Tietzort; and breathtaking visual design by Alexander V. Nichols. *Through Sun/3*. 8 p.m., ODC Theater, 3153 17th St., S.F. \$18. (415) 863-9834. (Sima Belmar)

June 1 Friday

Feelin' bitchy Poet **Jeni Olin** has suffered through Chloë Sevigny's worst onstage moments. She survived and is now ready to jet here from New York to read poems that make Dorothy Parker partying at a Nashville Pussy show seem like a pale comparison. Each one of Olin's poems is a skyscraper, and with each line break you drop like hell into another story — another glamorous,



Written on the body: Local artist Sherri Wood celebrates the involvement of women in the tattooing tradition with her embroidered-tattooed dolls (pictured, *Hot Ass Baby*) as part of 'Contemporary Needlework: Tattoo!' See Wed/6.

comedic Boschean horror show where you're confronted with visions of kids' livers being smacked in jungle gyms, Beatrix Potter gangster carnage, lesions being alphabetized, trembling drops of sweat on Callas's mustache, and a horny army of well-hung snow-white trash. Olin will be joined by San Francisco's Adam DeGraff, the author of two soon-to-be-published books: *No Man's Sleep* (Shark Press) and the tentatively titled *Snowman's Leap*. 7:30 p.m., New College of San Francisco, Blue Books, 766 Valencia, S.F. \$5 (no one turned away for lack of funds). (415) 437-3400. (Johnny Ray Huston)

Bass-less Guitarists, woodwind blowers, and drummers unite! You have nothing to lose but your bassists. Don't tell Dave Holland or the late Charles Mingus, but both the **Bill Horvitz Band** and the **Adam Levy Threesome** act as if a thumping harmonic anchor is extraneous to the adventurous new jazz they are making. The former, led by guitarist Horvitz since 1992 and superbly documented on *Dust Devil* (Music and Arts), features the saxes, clarinets, and flutes of Rova's Steve Adams and the all-too-infrequently heard powerhouse drums of Joe Sabella. Levy's trio, a more recent addition to the local scene, features Rob Suddeth on tenor saxophone and drummer Bryan Bowman and plays original compositions that might allude to Ellington or Carla Bley. 8 p.m., *Tuva Space*, 3192 Adeline, Berk. \$10. (510) 649-8744. (Derk Richardson)

Dirty pictures Most folks know **Farika** as a funky music photographer whose images have appeared everywhere from *Rolling Stone* to the cover of the *Bay Guardian*. But throughout June the public will be privy to the dirty, dreamy artist within the photojournalist. The exhibit is titled "Sodom," so you can expect filth, but filth with a glamorous, colorized edge. Here she captures club life, street life, sex, and anything else that might make your mom shake her head. A DJ and a Las Vegas native, Farika has a natural understanding of debauchery, bright lights, and the heart of the underworld. *Through June 30. Reception 7-10 p.m., Luna Sea Women's Gallery*, 2940 16th St., S.F. Free. (415) 863-2388. Call for gallery hours. (Amanda Nowinski)

June 2 Saturday

Basin bombers With all the hedonistic techno and house-fueled blowouts going off at Mission Rock, it's only fair that the local hip-hop community get a chance to turn out the popular outdoor playground. At the **Bridge**, b-boys can party into the small hours to the sounds of Atlanta power couple Faust and Shortee, who rock four decks with local heroes Derrick-D and Shortkut. The world-famous Quannum crew, who promise to bring along special guests (Shadow, perhaps?) will also host a special patio showcase. Rounding out the bill are kings of the breaks Coop D'Ville, Toph One, and Zeph, along with Doc



Barbershop duet: Influenced by Mexican folk music and spaghetti westerns, Calexico provide relief from rock pretense. See Sun/3.

Fu, Jahzyer, and Tomas, who select italy cuts for your pleasure. This new monthly shindig arrives courtesy of Mr. Brown and Future Primitive Soundsessions. 10 p.m.—4 a.m., *Kelly's Mission Rock*, 817 China Basin, S.F. \$15. (415) 626-5355. (Mosi Reeves)

E-motoring the best thing about the San Francisco "sound" is that there is no such beast. A dedicated crew of city innovators continues to prove that great music can't be pigeonholed at **Emoto**, the spot to hear work that defies genres but is linked by progressive sounds, futuristic rhythms, and butt-wiggling grooves. Tomas Palermo and Andrew Jervis, who spread the gospel of fusion in their day jobs as editor of *XLR8R* magazine and press honcho for Ubiquity Recordings, respectively, will be joined by Jonah Sharp and Berlin-based Matthew "Safety Scissors" Curry. 9 p.m., *Emoto*, 26 Mix, 3024 Mission, S.F. \$6. (415) 248-1319. (Peter Nicholson)

June 3 Sunday

Campfire songs Tonight take a trip to a little musical hill called **Calexico**. It lies somewhere between roots-rock California valleys and Mexico's mariachi land, where the grass grows slowly and it's always sonic summer. A vacation to this laid-back spot is always a treat: stretched out in a beach chair, you can watch the sun set, a cigarette in your hand and a bottle of Mezcal at your side. Tumbleweeds roll by as you thank the indie gods for this oasis from rock pretense, as spicy music is brought to you on a platter by "musical journeymen" Joey Burns and John Convertino, whose creations are blended from fine ingredients such as spaghetti westerns and Mexican folk music. Roll up your sleeves and shed your sandals for Calexico's stripped-down show — then breathe deeply and relax. Extra

low-key decadence is provided by opening band Kingsbury Manx. 8 p.m., *Bimbo's 365 Club*, 1025 Columbus, S.F. \$14. (415) 474-0365. (Ali Neff)

June 4 Monday

Kid fears Imagine compounding the difficulties of simply being a teenager with being gay. *San Francisco* magazine's Kate Rope got a firsthand look at this reality when she went undercover at Alhambra High School and witnessed the daily life of Martina Jeans, an openly gay student. Today, Rope and Jeans host **'A Day in the Life of a Gay High School Student'**, a panel discussion also featuring Robert Johnson, who was assaulted at his high school for being gay, and Carolyn Laub, director of the Gay-Straight Alliance Network. All share their experiences, answer questions, and provide information for those seeking support or simply looking to raise their awareness. 6:30 p.m., *Borders Books and Music*, 400 Post, Third floor, S.F. Free. (415) 558-8978. (Joe Salas)

June 5 Tuesday

Armageddon it With the title of his new CD, L.A. guitarist **Nels Cline** declares *Destroy All*. Joined by Carla Bozulich, G.E. Stinson, Alex Cline, Woodward Lee Aplanalp, Zeena Parkins, and others, who play various combinations of electric guitars, basses, drums, samplers, electric harp, clarinet, and "fake mellotron," he launches into raucous, sometimes fragile deconstructions of conventional jazz and rock notions, again validating his stature as one of California's grittiest and loftiest avant-guitar gods. Familiar to indie rockers for his work with the Geraldine Fibbers and Mike Watt, Cline, sneaking into town with his latest trio, combines a virtuosity often exploited by big name wankers with the kind of unpredictable creativity that doesn't cut it as corporate product. 9:30 p.m., *Cafe du Nord*, 2170 Market, S.F. \$5. (415) 861-5016. (Richardson)



You ought to be in pictures: The National Queer Arts Festival 2001 kicks off Fri/1 and features dance, spoken word, visual arts, and more. (Pictured, Lenore Chinn's *Bing*.)

The National Queer Arts Festival 2001 takes place throughout the (Pride) month of June, offering a full program of art and performance that incorporates diverse gender expression and different kinds of media by and for queer folks — and anyone else who wants to be fantastically entertained. Things kick off Fri/1 at the Opening Night Gala with a chance to mingle over wine and hors d'oeuvres with literary luminaries Alice Walker, Dorothy Allison, and Jewelle Gomez. The many notable components of the fest include "Intercourse" (Sun/3), which features spoken word from folks representing the intersexed, transsexual, and gender-queer communities; Alan Reade's "Bear-A-Go-Go" (Thurs/7 and June 15), a performance piece that explores perceptions of body image within gay culture through the eyes of a "bear"; "Plays of Passion/Passion Plays" (Sat/2, see review in Rep Picks in Film listings), a film program highlighting Barry Purves, whose puppet animations are like a darker, more adult, gay Wallace and Gromit; and the world premiere of "Wuornos," (June 22–24) Carla Lucero's opera on the life of lesbian serial killer Aileen Wuornos. For more information on these and the fest's many other events — including dance, spoken word, visual arts, and more, with appearances by Annie Sprinkle, Marga Gomez, Sister Spit, and others — check www.queerculturalcenter.org. June 1–July 4, various locations. Opening Night Gala Fri/1, 8 p.m., *San Francisco Women's Building*, 3543 18th St., S.F. \$25–\$50. (415) 552-7709. (Joe Salas)

Hot cheap pussy You'll be hard-pressed to find a more glorious candidate for inclusion in the stoner rock club than **Alabama Thunderpussy**. Hailing from Virginia, they have burned through three albums, the last of which, *Constellation* (Man's Ruin) is an hour-plus long epic that nicks everyone from Molly Hatchet and Lynyrd Skynyrd to Kyuss. But ATP manage to outshine the whole lot through sheer force, ugly rawness, and well-placed freak-outs. It's rig rock for a world gassed on brown liquor and cough syrup. Anyone with the nads to cover the Four Horsemen's "Rockin' Is My Business" deserves your respect. Supplecs and Dixie Witch join in the mayhem. 9 p.m., *Covered Wagon Saloon*, 917 Folsom, S.F. \$7. (415) 974-1585. (John O'Neill)

June 6 Wednesday

Ink well Some people tattoo their arms; others, their ankles; and, in the case of local artist Sherri Wood, some even decorate their baby dolls. Fourteen undressed Bessies have gone under her needle(point) for display at the Museum of Craft and Folk Art, which celebrates the involvement of women in the tattooing tradition with **'Contemporary Needlework: Tattoo!'** The exhibit includes the exquisite dolls, whose embroidered tattoos are based on the designs of local women tattoo artists —

plus original tattoo designs and flash art by a number of the same artists. And like the decorations permanently inked on the bodies of S.F. citizens, the visuals have meaning beyond their beauty: according to Wood, they have been created as an exploration of "the gendered gaze and the impulse to voyeurism associated with 'tattooed women.'" Through July 29. Tues.–Fri. and Sun., 11 a.m.–5 p.m.; Sat., 10 a.m.–5 p.m. (Reception 5–7 p.m.) *Museum of Craft and Folk Art*, Fort Mason Center, Marina at Laguna, S.F. \$1–\$3 (free Sat., 10 a.m.–noon and first Wed., 11 a.m.–7 p.m.). (415) 775-1861. (Neff)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, date and time, venue name, street address (listing cross streets only is not sufficient), city, telephone number readers can call for more information, telephone number for media, admission costs, and a brief description of the event. Send information to Listings, 520 Hampshire St., S.F. 94110; fax to (415) 487-2506, or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.



Hi, Mom: "Sodom," an exhibit of work by photographer Farika, explores the seaminess of club life, street life, sex, and other topics that'd make your mother cringe. See Fri/1.

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RIDDIMYSTICS

THURS 5/31
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CAPPADONNA

MAJOR LEAGUE (OF THE WO-TAKI CLAN)

WEDS 6/6
\$14/14
DOORS
AT 7PM

KOTTONMOUTH KINGS

CORPORATE AVENGER
FUNK JUNKIEZ
SPRUNG MONKEY
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FRI 6/8
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DOORS
AT 8PM

ANTHONY B

MYSTIC REVELORS
BERTI DAN

TUES 6/12
\$18/20
DOORS
AT 7PM

RZA

KILLA ARMY
BLACK KNIGHT

TUES 6/19
\$22/25
DOORS
AT 8PM

CPR (featuring DAVID CROSBY)

ANASTASIA & JOHN
TAOS HUM

SAT 6/22
DOORS
AT 8PM

BEATNUTS

MISSIN' LINX
GREG NICE

SAT 6/23
DOORS
AT 8PM

GREGG'S EGGS

WITH SPECIAL GUEST VINCE WELNICK
ROY ROGERS WITH MEMBERS OF ZERO
JERRY'S KIDS
TAOS HUM

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ISREAL VIBRATION

SISTER CAROL
OBEY JAH

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AT 7PM

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music

calendar

rock, jazz, folk/world,
dance clubs & classical

music

Music listings are compiled by Mosi Reeves. Music interns are Ali Neff and Joe Salas. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 30

Rock/blues/hip-hop

'Angry White Male' tour Covered Wagon Saloon. 9pm. With Jim Goad, Mike Diana, Shane Bugbee, Boone Bros., Skitzo, Rev. Randall Tin-Ear, Extreme Elvis, and others. Baba Yaga, Coot Dog Project Last Day Saloon. 9pm, \$3.
Garrin Benfield, Gina Graziano and the Grappa Brothers, Bluescasters Hotel Utah. 8:30pm, \$5.
Big in Japan, Plus Ones, Quickstep Maneuver, Simple Things Pound-SF. 7pm, \$6.
Blue Reptiles Blue Lamp. 9:45pm.
Cave Catt Sammy, Sean Kennedy and the King Kats Elbo Room. 10pm, \$8.
Debbie Davies Biscuits and Blues. 9pm, \$10.
Wendy Dewitt Saloon. 9:30pm.
Funknauts, Bigfoot in Paris, Paula Murray Trio El Rio. 8pm, \$5.
Steve Kirk Red Devil Lounge. 8:45pm, \$4.
Curtis Lawson Lou's Pier 47. 4pm.
Marcus Miller Bimbo's 365 Club. 8pm, \$25.
Network: Electric Boom Boom Room. 9:15pm, \$5.
Jackie Payne Lou's Pier 47. 8pm.
Pure Ecstasy Top of the Mark. 8:30pm, \$8.
Secadora, Dealership, Replicator Bottom of the Hill. 9:30pm, \$6.
JD Sliders Cosmopolitan Cafe, 121 Spear; 543-4001. 7pm.
Ten Mile Tide Tongue and Groove. 9pm, \$10. Benefit for Green Party.
Wavelord Amnesia. 8:30pm, \$5.
Mitch Woods Cafe Cocomo. 10pm, \$8.
Dance lesson at 8pm.
Xiu Xiu, Winfred E Eye, Casiotone for the Painfully Alone Cafe du Nord. 9:30pm, \$5.

Bay Area

Center Divide Sweetwater. 9pm.
Intrepid AAF, Bottles and Skulls, Pitch Black Stork Club. 9pm, \$5.
Open mic Club Muse, 856 San Pablo, Albany; (510) 528-2878. 8pm.
Randy Todd Bison Brewing Company. 10pm.

Jazz/new music

Don Asher and Kent Cohea Moose's. 8pm.
'Carnival Ad Nauseum' Kuno's. 8pm, \$5.
With 8 Found Dead.
Kevin Gibbs One Market Restaurant. 7pm.
Vince Lateano Trio Jazz at Pearl's. 9pm. Also Tues/5.
Al Marshall Trio Argent Hotel, Jesters Lounge, 50 Third St; 974-6400. 8:30pm. Also Thurs/31, Sat/2.
Jean Mazzeai Piaf's. 8pm, \$5.
Sharon McNight Plush Room. 8pm. Through Sun/3.
Jason Myers Trio Houston's, 1800 Montgomery; 392-9280. 6pm. Also Thurs/31, Sun/3-Tues/5.
New Bing Thing Enrico's. 7pm.
Al Pacheco Jazz Band Skip's Tavern. 7pm.
Eric Glick Rieman, Mickey T's Drum Machine Museum Lab, 2948 16th St; 864-8855. 9pm, \$5-10.
Ricardo Scales Top of the Mark. 4pm. Also Thurs/31-Fri/1, Mon/4-Tues/5.
Tom Shaw Carta. 7pm.
30 Fingers Simple Pleasures Cafe. 8pm.
Charles Unger Experience Les Jouins. 8pm. Also Fri/1.
Ken Vandemark Bruno's. 9 and 11pm, \$10. Through Thurs/31.
We Three John's Grill, 63 Ellis; 986-0069. 6:30pm. Also Thurs/31-Tues/5.
Victor Wooten Great American Music Hall. 9pm, \$16. Through Thurs/31.

Bay Area

Ann Dyer and Maria Marquez Yoshi's. 8 and 10pm, \$12. See Critic's Choice.
Mighty Mike Klein Duo Savanna Grill, 55 Tamal Vista, Corte Madera; (415) 924-6774. 7pm.
Howard Nett, Julian Rose, and Matt Grippo Townhouse Bar and Grill, 5862 Doyle, Emeryville; (510) 652-6151. 8pm.

Folk/world/country

Boca do Rio Butterfly. 6:30pm.
Boca do Rio Gordon's House of Fine Eats, 500 Florida; 861-8900. 9pm.
Morgan Heritage Family, Denroy Morgan, L.M.S. Slim's. 9pm, \$20. See 8 Days a Week, page 60.
Orquesta Universal Pier 23. 10pm.

Bay Area

Fling Ding, Bluegrass Intentions, Leslie Kier and friends Ashkenaz. 8pm, \$10.
John Schott's Hootenanny Cato's Ale House. 6pm.
Zambambazo Jupiter. 8pm.

Dance clubs

Audible Colors The Top. 7-10pm. Downtempo with Schnezzy, Damo, Nicole, and guests. 10pm-2am, \$5. House music with Tasho.

Barefoot Boogie Rhythm and Motion, 1133 Mission; 905-6413. 8:15-11:15pm, \$8. Dance music.
Beat Lounge Glas Kat, 6-9pm. Alternative and trip-hop with DJ Dan and Will Lemon.
Bondage A Go-Go Cat Club. 9pm-3am, \$7-10. With DJs Darnon and Fernando.
Break An Sibin. 9:30pm-2am. Breakbeats with David Michael, Charlotte the Baroness, and Hank the Guy with Records.
Chiclett Paradise Lounge. 8:30pm, \$5. Mod dance party.
Construction An Sibin. 10pm-2am, \$5. Torque and Huey spin house music.
Dig the Pony Pow! A Cocktail Lounge. 9pm-2am. With Chulada and weekly guests.
Discover Ruby Skye. 9pm-3am. House music with residents.
Drag Butter. 8pm. With Frenchy Le Freak.
Element Cellar. 9pm-2am. Drum 'n' bass and 2 step with residents and guests XJS and Push.
Elephunk Rasselas. 9pm-2am, \$7. Fashion show and party with music and performances, including Design, J-Boogie, and residents.
Gather Round Fuse. 10pm-2am. With Cinnamon Underpants and DJ Design.
Indulgence Starlight Room. 7pm. With DJ Bruce.
Inside the Circle 26 Mix. 10pm, \$3. Afrobeat, jazz, and dub with Seti, Benwa, and Edaboss.
Loofa Light, 839 Geary; 474-3216. 10pm-2am, \$3. With Barefoot and friends.
Nessun Dorma HiFi. 10:01pm. House music.
Poly's Playhouse Hush Hush Lounge. 9pm-2am, \$4. With DJ Polywog and the Tadpoles and guests.
Progress Lignid. 10pm-2am, \$3. Techno and trance with residents.
Qoöl 111 Minna St. 5-9pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and guests.
Recline AsiaSF. 7pm, \$5. With Pause, Jamo, and Wisdom.
Red Wine Social Dalva, 3121 16th St; 332-5800, ext 211. 10pm-2am. With Toph One.
Retro Kat Glas Kat. 9pm-2am. Go-go dancing with the Men of Exotica and Go-Go Tribe and funk, disco, and house music.
Rewind 330 Ritch. 10pm, \$5. T-Bone and guests spin old-school breaks.
Rock vs. Hip-Hop Royale. 9:30pm-2am. With Ted Shred.
Royal Lounge Dot Restaurant, 1611 Post; 922-7788. 9pm-2am. House music with rotating residents.
Salsa Con Clase Roccaculco, 3140 Mission; 648-6611. 8:30pm.
Sangria Backflip. 6-10pm. With Didge Kelly and Russell Vargas.
Seance Backflip. 10pm-2am, \$5. With rotating residents and guests Ean Golden and Paul Hemming.

Continued on page 67

critic's choice: music

'The Secret Garden of María Marquez and Ann Dyer'

Wed/30, Yoshi's

Taking their cue from author Frances Hodgson Burnett ("The ivy hung thick over the door, the key was buried under the shrubs, no human being had passed that portal for ten lonely years — and yet inside the garden there were sounds"), Bay Area beyond-jazz vocalists María Marquez and Ann Dyer concoct a spellbinding, collaborative evening in their own "Secret Garden" of sensual sounds. Singing separately and together, the two uniquely expressive interpreters of song and poetry draw on world music traditions for their luxuriant cross-fertilizations. The dusky-voiced Marquez reinvents the Venezuelan bolero on her recent, widely acclaimed *Once Cuentos de Amor/ Eleven Love Stories* (Palm Pictures); the deliciously artful Dyer applies her training in Hindustani vocal techniques to classic Beatles songs on her heralded *Revolver: A New Spin* (Blue Note). These unprepossessing divas won't remain Bay Area secrets for long, thanks to their rising national profiles, so catch them now as they explore material by Björk, Emily Dickinson, Lorca, and others, accompanied by Venezuelan jazz pianist Otmario Ruiz, bassist John Shifflett, drummer Jason Lewis, and Indian bansuri (bamboo flute) player Deepak Ram. 8 and 10 p.m., 510 Embarcadero West, Jack London Square, Oakl. \$12. (510) 238-9200. (Derk Richardson)



PHOTO OF MARÍA MARQUEZ, LEFT, AND ANN DYER



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GUARDIAN
LITERARY
SUPPLEMENT

Animals & criminals

Cheryl Eddy dissects
the true crime genre,
and Stephen Beachy rips
into books about beasts

Plus:

Clint Catalyst's collection *Cottonmouth Kisses* is a rush

Emma Goldman's long-lost zine, *Mother Earth*

Elleen Myles explains it all in *Cool for You*

Tad Williams finally winds up the *Otherland* series

THE SAN FRANCISCO BAY

GUARDIAN

A CLEAN WELL-LIGHTED PLACE FOR BOOKS

Calendar of Events - June



Barbara Shulgasser-Parker Monday, June 4 at 7:30 pm

Former *San Francisco Examiner* film critic Barbara Shulgasser-Parker turns to fiction with *Funny Accent*, in which 32-year-old Anna has a weakness for older men. Anne Lamott says she writes with "sophistication, heart, and a great wry wit."



Kate Walbert & Carolyn Cooke Tuesday, June 5 at 7:30 pm

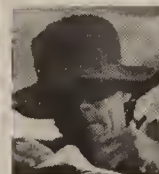
Kate Walbert's new novel, *The Gardens of Kyoto*, is a mesmerizing story of romance and grief set in the shadows of World War II and the Korean War. Carolyn Cooke's offbeat debut collection, *The Bostons*, takes us to the place where the cobblestone streets of Boston meet the rocky shores of Maine, and two distinct cultures collide.



Bernat Rosner & Frederic C. Tubach Wednesday, June 6 at 7:30 pm

As children, Bernat Rosner was sent to Auschwitz, while Frederic Tubach was a member of the Nazi Youth. As adults in the U.S., they became friends. Their joint memoir,

An Uncommon Friendship: From Opposite Sides of the Holocaust, is a testament to human compassion and reconciliation.



Scott Carrier Thursday, June 7 at 7:30 pm

NPR contributor Scott Carrier travels the West in search of stories. *Running After Antelope* collects his finest pieces. For humor as dry as Death Valley and passion that bubbles more often than Old Faithful, Sarah Vowell says Scott Carrier should be designated a National Park.



Richard Russo Friday, June 8 at 7:30 pm

Richard Russo, author of *Nobody's Fool* and *Straight Man*, brings us another panoramic vision of small town life complete with its quirky characters and hidden secrets. *Empire Falls* is epic storytelling from

one of our favorite writers.



Neil Henry Monday, June 11 at 7:30 pm

UC Berkeley journalism professor and former *Washington Post* correspondent Neil Henry presents an intimate journey through American race relations in his dynamic new memoir, *Pearl's Secret: A Black Man's Search for His White Family*.



David Sedaris & David Rakoff Tuesday, June 12 at 7:30 pm

Retired elf-turned-francophile David Sedaris returns to ACWLP to read from *Me Talk Pretty One Day*. This time, he introduces us to one of his favorite writers, David Rakoff, whose hilarious collection of essays, *Fraud*, gets to the heart of everybody's insecurities and neuroses—particularly his own.



David Hajdu Wednesday, June 13 at 7:30 pm

David Hajdu's *Positively Fourth Street* is the mesmerizing account of how four young people—Bob Dylan, Joan Baez, Richard Farina, and Mimi Baez Farina—invented the sound and style of the 1960s.



Mark Bowden Thursday, June 14 at 7:30 pm

Mark Bowden, author of *Black Hawk Down*, takes us inside the 15-month manhunt for Colombian cocaine cartel kingpin, Pablo Escobar. Riveting and action-packed, *Killing Pablo: The Hunt for the World's Greatest Outlaw* is a tour-de-force of narrative journalism.



Wendy Wasserstein Friday, June 15 at 7:30 pm

Our favorite sassy playwright, Wendy Wasserstein, reads from her new collection of essays, *Shiksa Goddess: (Or How I Spent My Forties)*, which range from the hilarious to the deeply moving. Wendy Wasserstein won both a Tony Award and the Pulitzer Prize for her play, *The Heidi Chronicles*.



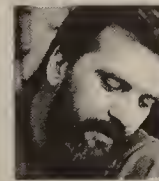
Anita Rau Badami Monday, June 18 at 7:30 pm

Steeped in the colors, customs and sensuality of India, *The Hero's Walk* presents a family in all its messy, glorious contradictions. This moving novel by Anita Rau Badami shows the potential for heroism in ordinary lives.



Ann Patchett Tuesday, June 19 at 7:30 pm

Ann Patchett, ACWLP favorite and author of *The Magician's Assistant*, returns with another passionate, moving novel. In *Bel Canto*, a terrorist takeover at an embassy party brings together an unlikely assortment of hostages—including a renowned opera diva—and forges connections that transcend language, culture and politics.



Steve Earle Wednesday, June 20 at 7:30 pm

At Café du Nord
2170 Market Street, SF
(415) 861-5016
Steve Earle's celebrated songwriting has garnered him comparisons to Bruce Springsteen. *Doghouse Roses* brings his gift for writing to a new medium. These stories are honest, gritty portrayals of characters who live their lives with intensity, in some of the same ways that Earle himself has.



Pamela Rafael Berkman Thursday, June 21 at 7:30 pm

Local writer Pamela Rafael Berkman debuts with *Her Infinite Variety: Stories of Shakespeare and the Women He Loved*. The women in these stories are both the Bard's most beloved characters and the real women in his life.



Andrew Solomon Monday, June 25 at 7:30 pm

New Yorker contributor Andrew Solomon draws upon his own struggles with depression plus interviews with others, in his sweeping new book. *The Noonday Demon* examines depression in personal, cultural, and scientific terms.



Thisbe Nissen & Goldberry Long Tuesday, June 26 at 7:30 pm

Two great first novels! Thisbe Nissen's *The Good People of New York* is the story of an unlikely couple and the family they create. Goldberry Long's *Juniper Tree Burning* follows a girl who struggles with her legacy as a "flower child's child."



Julia Alvarez Wednesday, June 27 at 7:30 pm

Julia Alvarez reads from *In the Name of Salome*. Once again this ACWLP favorite gives us a moving story of mothers and daughters, politics and poetry.



Stephen McCauley Thursday, June 28 at 7:30 pm

Stephen McCauley, author of *The Object of My Affection*, brings us another memorable friendship between a straight woman and a gay man. *True Enough* is a smart novel about the trust and treachery of love.

The San Francisco Foundation Literary Awards Friday, June 29 at 6 pm

Join us for a reading and reception honoring the winners of the 2001 San Francisco Foundation Literary Awards for outstanding young unpublished California writers.

Join our reading group!

Saturday Morning Book Group

10 am - 11:30 am



Please join us for coffee, cookies and conversation. You're welcome to drop in on any meeting.

June 2 with Margaret
The Map of Love by Ahdaf Soueif (Anchor, \$14)

June 16 with Amy
Are You Somebody? by Nuala O'Faolain (Holt, \$11.95)

June 23 Poetry Group with Michael & Richard
Carolina Ghost Woods by Judy Jordan (LSU, \$14.95)

June 30 with Holly
Flesh and Blood by Michael Cunningham (Scribner, \$14)



FLAPDOODLE

NEW YORK SUCKS

By the editors

We are sick to death of hearing about New Yorkers. Just because the publishing industry is located in New York, it would seem that the writers who suck up the money there actually think people who live elsewhere care about their allegedly compelling urban microdramas and neighborhoods with directionally meaningless names like Upper West Side. This month, two alarmingly well-packaged entries in the "New York is so everything" genre arrived in our mailbox: David Schickler's *Kissing in Manhattan* (Dial Press) and Thisbe Nissen's *The Good People of New York* (Knopf). Both authors, we should point out, hold degrees in writing (and Nissen's is even from the literature-by-numbers Iowa Writers' Workshop). Schickler's book took its first form in the pages of the *New Yorker*, and, well, you can't get much more masturbatory than that.

Degree in writing + living in New York = publishing deal. Word up, kids: nobody except your New York agents and editors gives a crap about these mincing tales of an urban area whose influence is about as relevant as England's was after World War II. File these new novels under "odes to a dying urban empire."

• • •

Meantime, Toby Press has graciously issued *Editors: The Best from Five Decades*, by Saul Bellow and Keith Botsford. It's a collection of pieces the venerable pair have published in their trio of magazines. A perfectly respectable idea, but one might have hoped that as professional editors they would have been a bit more sensitive to the question of continence — particularly where, lack of same in this case has resulted in an 1,119-page volume.

Flapdoodle has long favored innovative federal policy-making to reduce bloat and clutter in the world of letters. It isn't just the trees we're concerned about. It's the money and attention these blocky leviathans suck up and away from smaller works, which need funding and attention far more. And yet the answer is right in front of our noses. Just as the government paid farmers to plow their crops under during the Great Depression, it could easily pay some of these old gasbags to lay down their pens (or shut off their word processors, whose role in runaway authorial prolixity has never been adequately pointed out). The old guard have earned a rest. So have we.

• • •

Another alarming literary trend that hopefully will be extinguished soon is the dot-com novel. It began with Douglas Coupland's surprisingly touching *Microserfs* (HarperCollins, 1995), then touched down lightly with Jon Katz's docudrama *Geeks* (Broadway Books, 2000) and took a soapy turn in Thomas Scoville's *Silicon Follies: A Dot-Comedy* (Pocket Books, 2000), serialized in über-geek mag *Salon.com*. This year two new dot-com novels erupted: Caroline Preston's *Lucy Crocker 2.0* (Scribner) and Edith Forbes' *Navigating the Darwin Straits* (Seal). The first is a wacky mom novel (groan) about a video game designer who goes back to nature; the second is a brooding coming-of-age novel about a geek in Silicon Valley who flees it all for rural Maine. See a pattern here? The two books' covers even look alike. Which is worse? Multiples of the same book by different authors or multiples of the same book by the same author? For crimes of the latter variety see Chuck "I wrote *Fight Club*" Palahniuk's new book, *Choke* (Doubleday, 2001), which might as well be called *Fight Club II: The Indie Writer Strikes Back*.

• • •

And now for something completely different: a *defense* of a book, in this case Margaret Mitchell's *Gone with the Wind*, which the *Chron's* David Kipen slapped around a bit in a recent column, saying it "ain't ... an acknowledged masterpiece." Does that mean not so acknowledged by him, and if so, so what? GWTW, for all its flaws (mainly of sentiment, which so puts off today's too-knowing, MFA-ensorcelled chatterati), is a great book about a great subject — the destruction of a civilization — which makes it, in scale and seriousness of purpose, the nearest thing in American letters to *War and Peace*. As for the allegations of racism, anyone who's actually read the book, as opposed to seen the movie, knows that the novel's real heroine isn't Scarlett but Mammy, whose intelligence, perception, love, and wisdom are the moral core of the book. If Hettie McDaniel is your idea of Mammy, then you have no idea at all about Mammy as her author meant her to be. ❖

The editors



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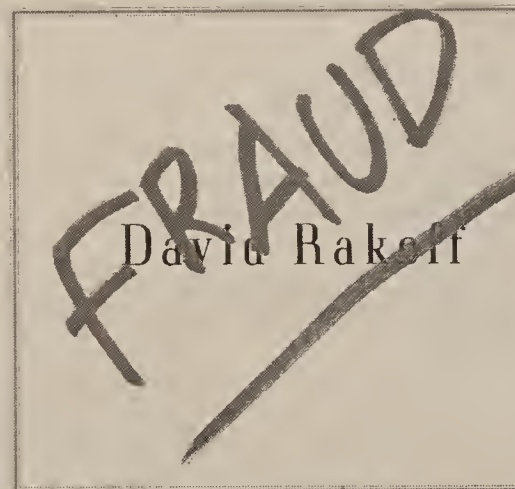
For many of us the importance of art was simply a way of containing the savage thrust of our nature, making as best we could rather than destroying. But even art is now sick with blood-longing.

Gore Vidal
Two Sisters, 1970

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—David Sedaris, author of *Me Talk Pretty Someday*



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The Booksmith

June Author Events

W.S. DI PIERO

MONDAY, JUNE 4, 7 PM



San Francisco poet **W. S. Di Piero** writes of urban landscapes, of ordinary beauty, of the deep, visceral memories that shape who we become. He reveals the art in the everyday and describes the uncertainty of sexual love. *Skirts and Stacks* is filled with strong, elegant statements of feeling which go beyond the pleasure of the words themselves — restoring to us the thrill of truth in our own lives.

CHUCK PALAHNIUK

TUESDAY, JUNE 5, 7 PM



From the author of *Fight Club* comes a powerful and hilarious novel about love and strife between mothers and sons, the addictive power of sex, the terrors of aging, and the ugly truth about historical theme parks. With *Choke*, acclaimed novelist **Chuck Palahniuk** gives readers a vision of life and love and sex and mortality that is both brilliant and funny.

This event is part of our
Booksmith on Page series.



LAURA FRASER

WEDNESDAY, JUNE 6, 7 PM



When her husband left her for an old girlfriend, **Laura Fraser**, in her mid-30s and suddenly alone, was devastated. In a state of shock, the author took a trip to Italy, where she met a married professor with whom she began a relationship. *An Italian Affair* tells the story of how Fraser found a new sense of self, and "got her groove back."

DIANE DI PRIMA

THURSDAY, JUNE 7, 7 PM



In this passionate memoir, poet **Diane Di Prima** explores the first three decades of her extraordinary life. *Recollections of My Life as a Woman: The New York Years* chronicles the intense, creative cauldron of the bohemian fifties and revolutionary sixties. This frank self-portrait reveals the great swirl of eros and creativity that is the author's life.

Booksmith on Page events are held at the Park Branch Library, 1833 Page Street, San Francisco.

(Two blocks from The Booksmith)



TIMOTHY FERRIS

MONDAY, JUNE 11, 7 PM



Life Beyond Earth, by the acclaimed astronomer and writer **Timothy Ferris**, takes the human mind and spirit down long corridors of cosmic history, probing the ancient questions of who we are and where we came from. The result (the companion to the PBS documentary) is a stunning blend of words and photographs.

GEORGE SAUNDERS

TUESDAY, JUNE 12, 7 PM



Hailed by Thomas Pynchon as "graceful, dark, authentic, and funny," **George Saunders** now surpasses his acclaimed *CivilWarLand in Bad Decline* with *Pastoralia*, a collection of stories set against a warped, hilarious, and terrifyingly recognizable American landscape. "Wickedly entertaining . . . a Dilbert cartoon inked by Samuel Beckett," *San Francisco Chronicle*.

DAVID HAJDU

THURSDAY, JUNE 14, 7 PM



Sometimes, gifted people come together at just the right moment and spark a revolution. *Positively 4th Street: The Lives and Times of Joan Baez, Bob Dylan, Mini Baez Farina, and Richard Farina* is just such a story. **David Hajdu** tells how four young bohemians converged in Greenwich Village, fell in love, and invented a sound that became one of the lasting legacies of the sixties.

JAMES ELLROY

SATURDAY, JUNE 16, 7 PM



James Ellroy's novels have redefined noir, propelling us within inches of the dark realities in America's recent history. Now, in *The Cold Six Thousand*, his most ambitious and explosive novel yet, Ellroy puts the whole of the 1960's under his blistering lens. The result is a work of fierce, epic fiction — a speedball through our most tumultuous time.

This event is part of our
Booksmith on Page series.



GARTH NIX

WEDNESDAY, JUNE 20, 7 PM



In *Lirael*, the sequel to the acclaimed *Sabriel*, bestselling Australian author **Garth Nix** draws readers deeper into the magical landscape of the Old Kingdom — and weaves a spellbinding tale of discovery and danger. With only her faithful companion, the Disreputable Dog, to help her, *Lirael* must find the courage to seek her own hidden destiny.

NEIL GAIMAN

WEDNESDAY, JUNE 27, 1 PM



Though well known for his *Sandman* graphic novels, **Neil Gaiman** has emerged as an accomplished, compelling novelist. His newest book, *American Gods*, is a dark and kaleidoscopic journey deep into myth and across an America at once eerily familiar and utterly alien. Join us for an afternoon booksigning.

MARTIN AMIS

FRIDAY, JUNE 29, 7 PM



In *Experience*, **Martin Amis** discloses a private life every bit as unique and fascinating as his bestselling novels. Not since Nabokov's *Invitation of a Beheading* has such an implausible life been recorded by such an inimitable talent. Profound, witty, and ruthlessly honest, *Experience* is a moving account of the author's coming of age as an artist and a man.

This event is part of our
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Let me guess what questions you'd like to ask. Couldn't I have tried a little harder to get the police to listen? Why didn't I grab Kenny and run? Why didn't I dump my mother for good after she tried to get me to hurt Jeff David? After the nonsense with Roger the pimp? When I saw the picture of the maid's burned flesh? When Sante was in prison? After the second Portlock fire? After I heard her confess to a murder?

Kent Walker, *Son of a Grifter*

True crime books are addictive. A casual interest in, say, cannibalism or man-eating serial killer Jeffrey Dahmer might inspire you to page through a kind of gateway true crime book like *The Man Who Could Not Kill Enough: The Secret Murders of Milwaukee's Jeffrey Dahmer*, by former *Milwaukee Journal* reporter Anne E. Schwartz. She writes enticingly, "On the floor of the bedroom closet were various tools and loose wires, but in the back of the closet there was a metal stockpot that contained decomposed hands and a penis." Suddenly, you're wide awake at 3 a.m., scouring eBay for out-of-print books about other serial killers, like *Son of Sam*, the Zodiac, Ed Gein, and of course, Jack the Ripper.

Then the obsession spreads into other forms of media. You keep your television locked on MSNBC for shows like *MSNBC Investigates* (heavy on the serial killers and mass murderers — crime-o-philes know the difference) and *Headliners and Legends*, with its breathless profiles of Timothy McVeigh and the Manson girls. You experience a weird moment of intimacy when you realize that Richard "Night Stalker" Ramirez, David "Trailside Killer" Carpenter, and snuff filmmaker Charles Ng are passing time on San Quentin's death row, just 20 miles from where you're sitting in San Francisco. You snottily dismiss films like *Hannibal* and *Along Came a Spider*. Who gives a damn, unless it's true?

For the uninitiated, true crime is just another freaky trash genre sold at Target. But for those of us who truly appreciate it, true crime is actually a highly diverse and complicated literary form. True crime runs the gamut from genuinely bad sensationalism to intelligent and compelling social commentary.

Recent release *Deadly Secrets: From High School to High Crime, the True Story of Two Teen Killers* is an example of true crime at its sleaziest. This paperback potboiler details the cruel slaying of a Washington family by two troubled youths. Author Putsata Reang follows the formula perfected by true crime luminary Ann Rule, who parlayed a friendship with a pre-criminal Ted Bundy into her first book, *The Stranger Beside Me* (about her friendship with Bundy) and went on to enjoy a Danielle Steel-like domination of the genre. Inevitably, the true crime formula book begins with a teasing prologue that details either the crime in progress or, as in *Deadly Secrets*, the discovery of the first victim: "The boys stepped slowly off the trail, moving in to get a better look. Suddenly, they saw what looked like a human hand...."

Investigation into this shocking scene ("Part One: The Bodies") gives Reang a way to introduce the law enforcement types who'll make it their mission to solve the murder: "Like most cops, Detective Bob Gomes had been in the business long enough, and had seen enough horrific crimes, to become hardened to the tragedies." The prosecutor "was a tireless employee ... part of

the excitement about her job was never knowing what she'd get into next." The victims: "The Wilsons were friendly, active people, neighbors told reporters." Before long, the reader has a pretty good idea of who to root for and who to feel sorry for; figuring out who to blame takes just a few more pages.

The killers, presented as by far *Deadly Secret's* most complex subjects,

get the meaty midsection of the book — the text that hugs the obligatory centerfold insert of black-and-white pics of major locations, players, weapons, getaway cars, and weird ephemera (including "a cardboard cutout of Mel Gibson ... used as target practice"). In "Part Two: David and Alex," Reang offers background on each boy, suggests motives, and pieces

together the mechanics of the crime. Early in the book the author sets the tone: "At midnight, when the streets are empty and darkness hovers over the city, a loose-knit cabal of about two dozen teenagers dressed in black slide into the squeaky brown vinyl seats at Denny's." Reang clues us in to the fact that "the kids turned to Gothic subculture as a way of declaring their individuality.... they were on the fringes of their peer group, and they were proud of it."

Ladies and gentlemen, welcome to the age of Columbine. At least, that's the message this book eventually spits out at us. The cover of *Deadly Secrets* features photos of the murderers — as all lurid exposés of true terror do — but they're fuzzy, black-and-white yearbook shots that render these as two boys as ringers for the Trenchcoat Mafia. The back cover squeals, "What is happening to the children?" and drops the C-word, though *Deadly Secrets'* David and Alex struck years before the Colorado massacre — and their crime, the stealthy slaughter of a former friend and her sleeping family — doesn't much resemble a schoolyard shoot-'em-up. And of course, as is the custom when suburban white boys go bad, all the usual suspects are name-checked here: video games, role-playing fantasy games, absent parents, social problems, Marilyn Manson.

While David and Alex are clearly guilty (as "Part Three: The Trial" shows us), and the fate of the Wilson family is undeniably horrific, *Deadly Secrets* emerges as a completely unremarkable example of a true crime book, a work as generic as its title. The subject matter might have made an interesting series of newspaper articles, but the crime simply isn't sensational or vital or newsworthy enough to warrant 342 pages. An epilogue including quotes from San Francisco State University psychologist Michael Rustigan ("Sociopathic teenagers are the new breed of criminals") feels like a tacked-on device to give the book a deeper meaning. Besides, wouldn't the best way to gain real insight into troubled teenagers, and this specific crime, be to interview David and Alex? In the end, the detached, point-by-point *Deadly Secrets* fails to transcend what feels like a cash-in on someone else's tragedy.

Son of a Grifter: The Twisted Tale of Sante and Kenny Kimes, the Most Notorious Con Artists in America also smacks of a cash-in (read the book, watch the CBS movie starring Mary Tyler Moore!), but it's to be expected: though author Kent Walker's not a lawbreaker, the son of master con artist Sante Kimes (and the half brother of her latter-day conspirator, Kenny Kimes) surely knows a thing or two about making a buck. The Kimes family is so unbelievable that even the most boring member of it is fascinating by association.

Walker takes a fairly literary, chronological approach to his story, tracing his bizarre boyhood as accomplice to his then-single mom in Palm Springs ("She had a job and I was her assistant; the goal was to marry a millionaire") through her volatile marriage to wealthy alcoholic Ken Kimes, the unexpected birth of

Continued on page 6

TRUE CRIME!!

The seething underbelly of reality lit.

By Cheryl Eddy



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UPCOMING AUTHOR EVENTS

6/4 & 18 Doug Dowd

6/5 John Nichols
*The Voice of the
Butterfly &
Summer Wood
Arroyo*

6/6 Rebecca
Solnit
Wanderlust

6/8 Reading for
Marilyn Buck

6/12 Rosa Linda Fregoso
& Lourdes Portillo
The Devil Never Sleeps



6/13 Ulysses Reading
Group begins

6/14 Ian Phillips
See Dick
Deconstruct

6/19 Sherman Alexie
*The Toughest Indian in
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6/26 Mark Crispin Miller
The Bush Dyslexicon

6/28 Event with
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"Brilliant . . . This ambitious book skewers a worthy class and a ripe subject." —Lisa Levy, *Entertainment Weekly*

"Fresh and memorable . . . Forging a vision of the American dream that is imperfect and ribald, but ultimately redemptive." —John Freeman, *San Francisco Chronicle*

"Bitter and brilliant." —Mark Rozzo, *Los Angeles Times Book Review*

"Extremely satisfying and even moving . . . An unrelenting aria of high bitchiness and scathing satire." —Amy Benfer, *Salon*

FARRAR STRAUS GIROUX

Reality lit

From page 5

Kenny ("I shouted, 'This is crap! You don't wait to tell your son that he's going to be a brother until a week after the baby is born. You don't do that!'", Ken Kimes's death, Sante and Kenny's eventual convictions for killing an elderly New York City woman, and all the mayhem along the way. Walker's perspective is one of weary disbelief, as if he almost can't believe he actually lived through everything he's putting on the page. His story is well suited to his plain-spoken, I-couldn't-make-this-shit-up-if-I-wanted-to voice. And his memory is sharp and specific, packed with his family's forays into shoplifting, arson, alcoholism, identity scams, insurance fraud, physical violence, infidelity, slavery, and eventually cold-blooded murder.

Walker doesn't waste much time letting the reader know what he thinks of his now notorious mother; the first chapter is titled "Liar." According to Walker, Sante often claimed she was the daughter of an East Indian man and a prostitute — but her ethnicity was as fluid as the pronunciation of her name ("In my lifetime, she's called herself Sandy, then San-tee, then Sahn-tay, then Shawn-tay.") He blames her wild ways on her "terror of poverty" and her desperate need to be completely in control — and the fact that she's a raving sociopath. But Walker admits that "in her presence I felt invulnerable.... on her own terms, she was devoted." He is anxious to show the good side of Sante: "It was exciting to be with Mom when she was good, but it was more fun when she was bad. It was even more thrilling when she was very bad. Getting Away with It can be addictive.... it was like being high."

He reassures the reader that the family did have periods of normalcy — but open *Son of a Gifter* to any random page and you're almost guaranteed to unearth some scandalous tidbit that would have left a kid in a typical family scarred for life. For Walker, homes burning down, hot cars, and Mom being arrested were business as usual. Sante's confrontation with the father of a school-yard bully: "The man was still smiling and talking in a neighborly way when my mother picked up the last six feet of a garden hose and began whipping him with it." After an adolescent Kent was caught stealing a surfboard: "I don't care if you steal anything," she spat. "Just don't be so stupid as to get caught, you fucking idiot!" It was the poor execution of the act, not the act itself, that drove her nuts." Just another night at the Kimes's: "I ran into the kitchen, and there was Mom in her nightie, in some transcendent rage, pissing on the linoleum floor."

As an adult, Walker did manage to slowly, painfully extract himself from Sante's clutches, though the Kimes's generous cash flow lured him back to the fold at times. He maintains that the final break came soon before Sante and Kenny's indulgent lifestyle expanded to include murder. Perhaps in light of this crime, Walker insists he went to the police more than once to warn them about his mother (at 16 he

"told a room full of cops about every questionable act my mother and stepfather had ever committed"). Because there are no records of these confessions, it's unclear whether Walker really "snitched" on his parents or is making it up now to mitigate his involvement in the crimes that shaped the family. What is certain is that Walker's biggest regret is not because of what his family did to others but because he was unable to protect his baby brother from Sante's "poison influence." Walker's story ends on a melancholy note: "I was hating myself for not trying harder. I was partly to blame for my brother's fate." But his sadness is distinctly cloaked in relief: Sante Kimes, the mother from hell, is locked away for life.

Sure, true crime is grisly, grim, and downbeat; if you're reading a tome with particularly gruesome cover art, it can even keep people from sitting beside you on the 22 Fillmore. True crime is like the anti-Oprah's Book Club. And ultimately, anyone who's a fan of true crime has to come to terms with the fact that these books — especially anything about media-saturated subjects like O.J. Simpson — are out to make a buck off the blood-thirsty public's interest in some particularly well-publicized loss of human life. In a book like *Deadly Secrets*, the victims take the backseat in a story that's really about the detectives, the lawyers, and especially the killers. So why are these books so popular? And why do law-abiding types with a firm grasp of right and wrong love to read 'em so much?

True crime's appeal — why people want to know how many heads were in Dahmer's freezer, how many corpses were buried under John Wayne Gacy's house, how many sorry marks fell

SURE, TRUE CRIME IS GRISLY, GRIM, AND DOWNBEAT; IF YOU'RE READING A TOME WITH PARTICULARLY GRUESOME COVER ART, IT CAN EVEN KEEP PEOPLE FROM SITTING BESIDE YOU ON THE 22 FILLMORE.

under the spell of Sante Kimes — is related to why folks rubberneck at highway accidents. People are horrified by cruelty, but there's also a certain curiosity that goes along with the horror. Though the tales are true, the reader is usually far removed from the crimes; as a result, half of the intrigue is learning what some human beings are capable of doing — whether that's munching on someone else's brains, annihilating a family, or killing a kindly old woman for her mansion. The other half, of course, is being able to shock your friends and coworkers with little tidbits of info. Hey, did you know that Bundy compulsively bit his nails and picked his nose? That McVeigh loves the movie *Red Dawn*? That Ramirez reportedly announced, "See you in Disneyland!" after he received his death sentence?

THE MAN WHO COULD NOT KILL ENOUGH: THE SECRET MURDERS OF MILWAUKEE'S JEFFREY DAHMER
By Anne E. Schwartz.
Birch Lane Press.
225 pages, out of print.

DEADLY SECRETS: FROM HIGH SCHOOL TO HIGH CRIME, THE TRUE STORY OF TWO TEEN KILLERS
By Putsata Reang.
Avon Books, 352 pages, \$6.99.

THE STRANGER BESIDE ME
By Ann Rule.
New American Library,
498 pages, \$7.99.

SON OF A GRIFFER: THE TWISTED TALE OF SANTE AND KENNY KIMES, THE MOST NOTORIOUS CON ARTISTS IN AMERICA
By Kent Walker, with Mark Schone.
William Morrow and Co.,
320 pages, \$25.

THE DEATH OF INNOCENCE: JONBENET'S PARENTS TELL THEIR STORY
By John and Patsy Ramsey.
Thomas Nelson,
434 pages, \$7.99.

RIGHTEOUS CARNAGE: THE LIST MURDERS IN WESTFIELD
By Timothy B. Benford and James P. Johnson.
iuniverse.com,
332 pages, \$16.95.

A SNIPER IN THE TOWER: THE CHARLES WHITMAN MURDERS
By Gary M. Laverne.
University of North Texas Press,
352 pages, \$18.95.

IN COLD BLOOD
By Truman Capote.
Vintage Books, 343 pages, \$12.

Macabre factoids aside, the best true crime books read more like novels than transcribed episodes of *Law and Order*. When "insiders" like Walker tell their tales, their information is often tainted by their closeness to the subject. But books like *Son of a Gifter* provide access to the kind of information that, basically, no one

else could provide. Of course, I-was-there accounts can't always be trusted, especially when the author — or authors, like John and Patsy Ramsey, who penned *The Death of Innocence: Jonbenet's Parents Tell Their Story* — is a key suspect. Regardless of bias, however, first-person accounts often make for the most compelling reads.

The most "respectable" true crime books mesh documented facts, solid storytelling, and insight — check out recent examples *Righteous Carnage: The List Murders in Westfield* and *A Sniper in the Tower: The Charles Whitman Murders*. In the paraliterary tradition of *In Cold Blood*, these types of works elevate the genre from being simply a collection of lurid tell-alls and movie-of-the-week source material, making it into a true art. ♦



At the gates of the animal kingdom

Four women writers explore humankind's relations with the planet's other inhabitants

BY STEPHEN BEACHY

We are the only species that writes books. We are also the only species making decisions that affect all the others, so it isn't surprising that a few of those books take the animals into account. As Alexander Cockburn points out in his preface to Sue Coe's illustrated book of slaughterhouse journals, *Dead Meat*, God gives Adam dominion over the creatures of the earth and sends him out to exploit them. In Western mythology "man" rests halfway between the animals and the angels. Women, being lower than men on this great mythological chain of being, are allegedly closer to nature and so can be employed as mediating figures. When men write about animals, they do it as representatives of science. Melville's exhaustive information about whales came from slaughtering them; afterward he turned them into metaphors. These days, alienated by technology, readers often turn to women writers to help bring them back in contact with nature. Coe, Clarice Lispector, Stacey Levine, and Joy Williams are four women writers who have taken a hard look at our relationships with other animals, sometimes critiquing the myth of women's spiritual proximity to animals and sometimes participating in it.

Animals are an endless source of fascination in the work of Brazilian author Lispector. Wilder creatures are occasionally used as mere

imals or even so much as look at them." Lispector wants to understand the animals, but realizing that understanding itself is not an animal way of being, she searches for a more indirect route toward the suffering and pleasure of a cow.

The center of Lispector's *The Apple in the Dark* (1986) is the hero's face-off with a group of cows. After committing a crime, he's not quite human; we sense that he's dropped down the food chain. Having first attained the consciousness of a plant, he's ready to plunge ahead. But it isn't through thought or analysis that such a transformation can take place; it's through a kind of not-thinking. He slows himself down to the intolerable pace of a cow until he is accepted by the cows and until he is able to see the cowshed as a cow would see it: a warm and good place that pulsates like a beating heart.

Lispector's work is full of characters who are fabulously hypersensitive, even overwrought. One entire novel, *The Passion According to G.H.* (1989), involves a woman's confrontation with a roach. The roach, which first appears on page 39, provokes feelings of horror in G.H. with its "horrible, brute raw matter and dry plasma." Six pages later, drawing on her secret, murderous reserves, she slams the closet door on it. She doesn't succeed in killing the roach but is thrown into a contemplative frenzy. She wants to find God in the white matter that begins oozing out on page 54 and continues until page 69. The roach is still alive but suspended and partially crushed in the closet door, where it will remain until the book ends on page 173. Facing the roach means reconciling herself to murder, to life consuming life in a fabulous, repulsive, but ultimately bland orgy. For G.H. this is hell, and it's delightful. She has both a prehuman identity and a human face, and

THE APPLE IN THE DARK.
By Clarice Lispector. Out of print.

THE PASSION ACCORDING TO G.H.
By Clarice Lispector.
University of Minnesota Press.
173 pages, \$12.95.

SELECTED CRÔNICAS.
By Clarice Lispector.
New Directions.
212 pages, \$12.95.

DEAD MEAT.
By Sue Coe.
Four Walls, Eight Windows.
136 pages, \$22.

PIT'S LETTER.
By Sue Coe.
Four Walls, Eight Windows.
48 pages, \$22.

MY HORSE AND OTHER STORIES.
By Stacey Levine.
Sun and Moon Press, 149 pages, \$11.95.

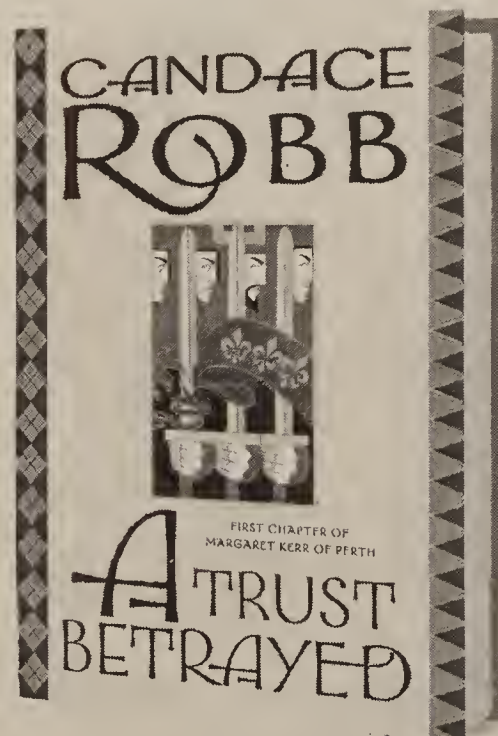
THE QUICK AND THE DEAD.
By Joy Williams.
Knopf, 308 pages, \$25.

ILL NATURE: RANTS AND REFLECTIONS ON HUMANITY AND OTHER ANIMALS.
By Joy Williams.
The Lyons Press.
224 pages, \$24.95.

Continued on page 8

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what's necessary is to incorporate into herself that animal core.

The most overwrought of all Lispector's characters is the portrait of herself she offers in *Selected Crônicas* (1996), a collection of her weekly columns for a Brazilian newspaper. Such free discussions of her thoughts and moods ("Not so long ago I experienced an anguished sense of loss"

or "I woke up this morning in a rage") may be startling to American readers, who don't expect the fundamental questions of existence to be raised in their morning newspaper. *Selected Crônicas* offers Lispector fans not only her thought at its most intimate but also a fascinating photograph of the author on the front cover. Lispector stares the reader down, just as G.H. stares down the roach: unflinching, fierce, and harried. But on closer examination you'll see that only one side

of her face is well lit and unrelenting. The other, partially in shadow, seems exhausted, even depressed. Her shaded eyes seem to say that the repulsive aspects of living matter are always out there, waiting, whether as roach or as the still living, headless turtle, wheezing like a lung, that her friend finds in a refrigerator. "How can one comprehend a turtle?" she asks. "How can one comprehend God?"

In another column, Lispector relates the tale of strolling along the

Avenida Copacabana, nurturing a unique feeling — that she herself is the mother of God — and stepping on a dead rat. "I am not the sort of person who needs to be reminded that there is blood in everything!" Animals are always in the same mysterious region as God. While she admits that she couldn't kill a chicken herself, she'll certainly continue to eat them. She's afraid that if she didn't respect her own cruelty, she'd start devouring people instead. Ultimately, Lispector

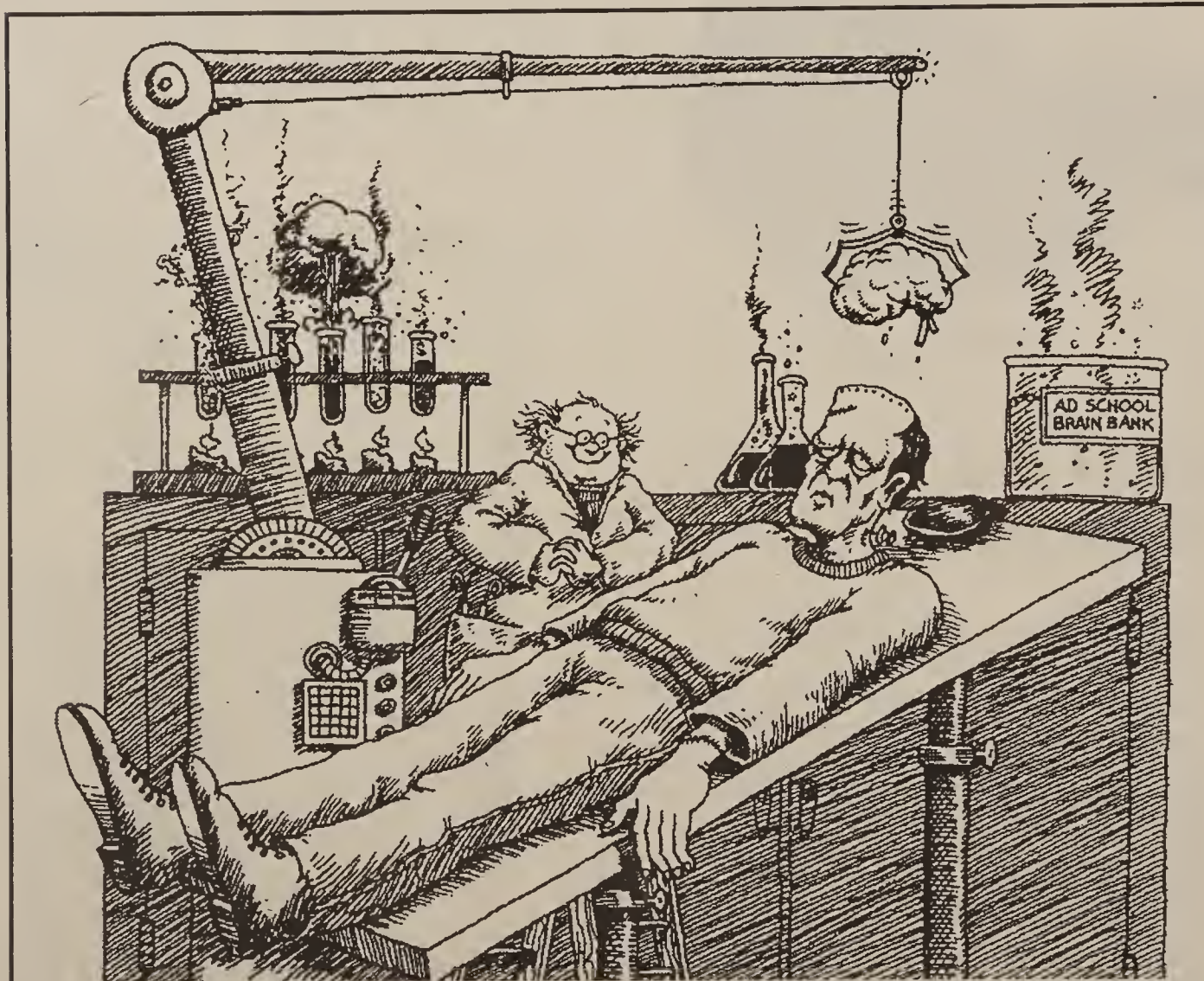
always says yes. Her Catholic mysticism redeems the food chain.

The hell Lispector needs to plunge into is less abstract in the work of Sue Coe. If you find that cowed of Lispector's comforting, with its warm atmosphere of Christian piety, Coe brings you face-to-face with the cowshed's industrial counterparts: the factory farm, the slaughterhouse. Lispector was raising chicks in her kitchen at Easter. These days 250,000 hens can be confined in a single building, their eggs robotically collected. In *Dead Meat*, Coe's 1996 book of sketches, paintings, and notes from a tour of such locales, hell is painted in all its visceral and grotesque horror. While the aim of both *Dead Meat* and Coe's illustrated fairy tale *Pit's Letter* (2000) is to indict an unacceptable moral situation, the moral position is complicated by the starkly beautiful horror of her artwork. As in the paintings of Bosch, hell has its fascinations, its strange attractions, and *Pit's Letter* becomes a shamanic voyage by the novel's canine hero Pit into the underworld of human cruelty and lab experiments. It reads more like a scene from Poe or Kathy Acker than from Upton Sinclair. "I walked through past and future, rotten with killing, searching for some hope," Coe writes. "Animals that were never meant to be, man-made monsters, sprouted like strange flowers from a singed landscape; lethal viruses multiplied and consumed the overcrowded population; air, water, earth poisoned; all the rich variety of life and history rendered null, fit only to be ground into profit..."

When Lispector sees a man walking a raccoon like a dog, she too sees a perversion of nature. She "sides with the victims of perverted love," but she beseeches the raccoon to pardon the man before abandoning him. Coe's Pit, faced with endless abuse, remains loyal, because a dog's nature is to love. In this landscape of manmade monsters, it is easy to forget that domestication itself is a technology. There is good domestication and bad domestication. Sewing razor blades under the skin or pouring gunpowder in open wounds, to make a dog fierce, are bad domestication, but there's always hope that a bad master will be transformed, through love, into a good master. Pit idealizes his man, even as he ends up at Eden Technologies, where his master and other scientists are trying to isolate the gene for empathy — to get rid of it. The dog itself, Coe implies, is the real repository of that empathy. Empathy is the trait to be retained and to emerge even stronger from the journey through the underworld.

Unfortunately, Pit's empathy seems less like a true compassion born of understanding than like a kind of training. Pit's slavish devotion to his psychotic master is just that: slavish.

If Coe sentimentalizes the human relationship with dogs in her indictment of human cruelty, Stacey Levine presents domestication itself and the very motivation to live with a domesticated species as suspect in the title story of her 1993 collection



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My Horse and Other Stories. Sizes, shapes, and ages are never quite what they should be in Levine's work. Weird lumps of matter and ooze threaten to break out at any moment. The pet horse behaves more like a dog. It is whiny and diseased, "its flaccid skin [hangs] in sagging folds." Still, it affords its owner subtle pleasures. "I rubbed him when I wanted; his skin was very warm, after all, and because of the dried rings and sores, a bristly rough effect was in fact achieved...."

The owner resents the beast's incomprehension, weakness, ingratitude, fear, and sickness, and Levine reveals the sadistic nature of "caring for" such a beast. "Indeed, when probed, his heels proved to be undersized and tender, full of bleeding scratches, not like hooves at all." The suffering of the creature exhausts and enrages its owner, who decides to stop feeding the horse, to force it to forage, show some initiative, and develop strength. The owner is surprised when the foraging has just that effect; the horse grows stronger, feeding on the petals that cover the neighborhood, and develops something that appears to be almost happiness.

But why do we domesticate animals and turn them into pets? Certainly not to make them stronger and more free. Rather, we want to enjoy their dependence. The foraging is not difficult enough, the owner reasons, and so the horse is learning nothing. Evolution must involve struggle. And so the relationship itself evolves: clamps, pain, sadism, horror.

In her most recent novel, *The Quick and the Dead* (2000), and in her 2001 collection of essays, *Ill Nature: Rants and Reflections on Humanity and Other Animals*, Joy Williams also deals with our evolving relationship to animals. Relationship is perhaps too bland and homey a word for a dynamic that primarily involves us killing and torturing and them dying. Her recent essays will come as no surprise to Williams cultists, who saw the first outlines of her environmentalism in her *Guide to the Florida Keys*, a guidebook that reveals both the banal horror of existence and the relentless overdevelopment in a once fabulous state. *Ill Nature* is also a depressing — and funny — book. Don't want to be reminded of all those turtles and dolphins caught up in shrimp nets, the transformation of Africa into a gigantic cow pasture, baboons getting their heads smashed in vices for the sake of science? Hell is again fleshed out, but without any of the lingering Gothic beauty of *Pit's Letter*. The cold, hard facts in this case are indeed cold and hard.

In *Selected Crônicas*, Lispector says she doesn't want to humanize animals; she wants to "animalize" herself. *Anthropomorphism* originally meant attributing human characteristics to God, Williams points out, but now this term is used to mean ascribing such things as intelligence, grieving, and awareness of death to animals. We now know that we share the planet with formidable and com-

plicated alien intelligences in the form of elephants, dolphins, whales, chimps, and wolves. Our understanding that, however, has not meant that they've been spared.

While Lispector suggests that we have domesticated little boys, ourselves, and God, and Levine's examination of the horse suggests a parent-child relationship as much as an owner-pet one, Williams explicitly goes after our relationship with the most common of domesticated animals: human children. In "The Case Against Babies" she examines the bizarre cultural importance ascribed to technologies of fertility in a drastically overpopulated world. For those who have noticed that even the doctors who want to clone human beings are justifying their outlandish project with those tragic "infertile couples," Williams offers a necessary dose of clear-headedness as she comes to the frightening conclusion that we keep producing babies because of our selfishness, sentimentality, and global death wish.

While speaking of chickens and eggs, Lispector easily strays into an esoteric and metaphorical discussion of human agents and the "goals" of biological evolution. Like Lispector, Williams is concerned with human evolution. But while for Lispector, her relationship with God involves an amoral enlargement of the human soul, for Williams it involves a strictly moral and intellectual enlargement, to be revealed and developed through our treatment of the animals.

And what of the animals' evolution? Is there hope they'll become anything but extinct? The answer is ambiguous in *The Quick and the Dead*. By putting the strident voice of her essays in the mouth of Alice, a delightful but not always sympathetic teen, the ongoing decimation of other life forms is rendered far too complicated to respond to with a simple "save the animals." Along with ghosts, jaded queens, and two other motherless girls, Alice wanders through a desert landscape where everything is dead, dying, stuffed. All these dead mothers may seem like a simple metaphor for our dying earth — like poor Candy, seven months pregnant with a still-born she has to bring to term, who wants her specific situation understood globally. "The cycle has been broken, the web of life torn, dead world coming, et cetera ..." Alice says. Candy keeps trying to get the media involved. "She has potent materials to work with," Alice notes, "but she lacks charisma."

In Williams's final essay in *Ill Nature*, however, the metaphors evaporate. Williams discusses the death of her actual human mother. She leaves us with a sense of the uselessness of her writing in the face of that death. Always present in Williams's work is the nearness of death and a dark, barely redemptive sense of humor. She suggests that the utter boorishness with which we have depopulated the earth of our fellow species is hilarious. It is also the occasion for a grief so all-consuming that it can scarcely be borne. ❖

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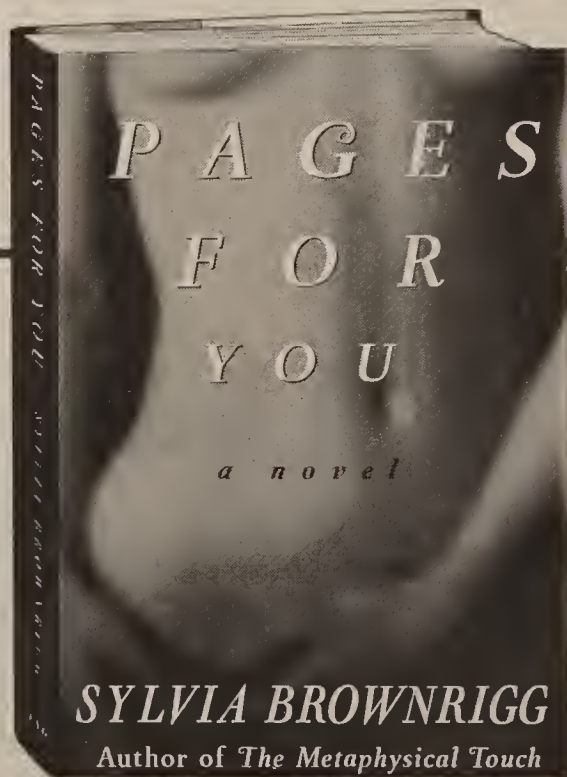
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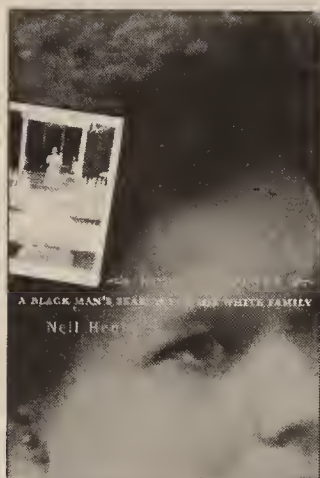
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reviews



The personal is poisonous

Clint Catalyst's junkie memoir is a creepy tour de force.

By Cara Bruce

The cottonmouth is one of the few poisonous snakes in North America. According to Clint Catalyst, "Its fangs are like hollow hypodermic needles, which inject poison into the victim's body." It's with this image in our minds that we plunge into Catalyst's debut book, *Cottonmouth Kisses: Sex, Drugs and Goth-N-Roll*. His two-word title perfectly sums up this intense collection, which deals with the pain and danger of being a bisexual outcast in Arkansas, paints a portrait of the artist as a screaming drug addict in San Francisco, and finally chronicles his desperate flight to Los Angeles to get clean. But this is not yet another Dennis Cooper rip-off, nor is it merely a collection of queer junkie stories. A mixture of poetry and short fiction, *Cottonmouth Kisses* brings you along on Catalyst's spiraling ride of creepily beautiful self-destruction. Catalyst is a master of language and metaphor: he slams you right into uncomfortable situations and doesn't let you out. This book sings with an unassuming hard-core style. It is an

astonishing spoken word performance burned into print.

It's refreshing to find a book that takes on such intimate issues; Catalyst gets completely personal without being maudlin. Even the book's cover is like a confession. Clint is staring at you, his piercing blue eyes heavily rimmed with kohl black eyeliner and his lips coated in eerie shimmering blue lipstick. He's a bisexual, Goth, speed-shooting boy from Arkansas who somehow makes each of these things equally fucked up and OK. He takes these pain-riddled, confusing topics and identities and injects wit. Flamboyant, sarcastic, and unafraid, Catalyst is one with his writing.

The first story in the collection, "Some New Kind of Kick," relates a bisexual encounter at a Goth club. An ecstasy-soaked Catalyst has an anonymous sexual rendezvous with two dominant, androgynous Goth kids. The precision with which Catalyst portrays every aspect of the situation is unnerving. The reader can feel how good the X is, how uncomfortable yet

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enticing the sex is, even how dirty the bathroom is. His descriptions are so good they're almost disturbing, and this is, in fact, a creepy story. You feel for the narrator and through him.

The book is part prose, part poetry. Catalyst's writing is so lyrical that the only thing distinguishing his prose from poetry is format. Much of the poetry is fantastically sarcastic. "Yeah, Sure" is a sardonic look at lovers and the things they say to each other. "Everybody's Big Exception" is an ode to the narrator's Southern, small-town, college-era sex life, his "pattern of boys that never messed around with boys and swore they never, never would except they did with me." The very notion of being branded "everybody's big exception" mocks gender and sexual identity labels: "straight," "gay," "queer," and even "relationship." "Panhandled Presence" expounds on this theme. After being called a "prancy boy" by a homeless woman on Market Street, who is not surprised that he has no change because you "C'aint 'spect nuthin' from no faggoty drag queen," Catalyst theorizes about the reality of being a drag queen and, again, on sexual identity.

He concludes that in many ways queers are as much cookie-cutter stereotypes as straights are, using such confining labels as "top" and "bottom" and sporting freedom rings that are just another part of their conformist uniform. As Catalyst says, there is "slavery in drag." It's insightful poems like "Panhandled Presence" that make you

question why anyone does anything. "Spun" makes the narrator into the drug itself. The poem shows how addicts become one with their addiction: the physical attributes, the promises, the cut, the mania, the pain, and the danger.

In the short story "Conversation with What Once Was a Friend" we again visit the person-becoming-a-drug motif. It's the ultimate in tunnel-vision excuses: a rambling monologue from a woman who turns tricks but says she's not a whore — she just needs money because her roommate's sleazy boyfriend stole her CDs to sell for smack — and she's really going to kick drugs this time. And then there's the ultimate excuse of all: she isn't a junkie because she is in control. Anyone who has ever been involved with a drug addict will have heard at least one line in this conversation. Having lived through a drug addiction and come out the other side, Catalyst has a great grip on "sober reality" and "drug

**COTTONMOUTH KISSES:
SEX, DRUGS AND GOTH-N-ROLL**
By Clint Catalyst.
Manic D Press.
158 pages, \$12.95.

reality." It's the kind of insight one can only get by having truly lived in both worlds. Things that make sense when you are wrapped up in an addiction make no sense to the outside world, and this is what Catalyst captures.

My favorite piece in this collection is the last, "The Dreaming Real." It's a letter written to an old lover as part of

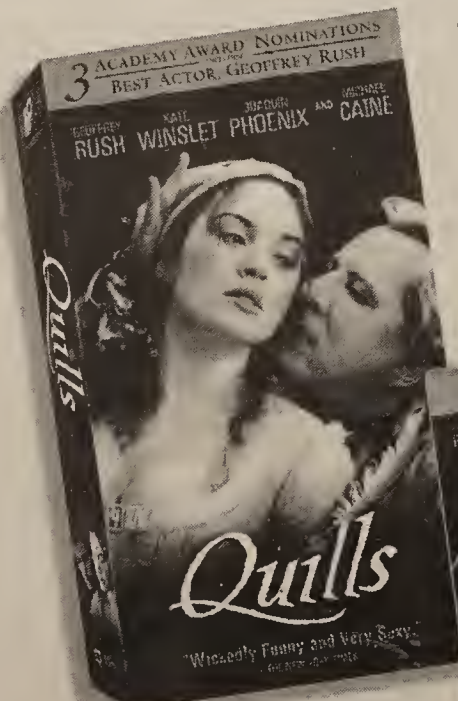
the ninth step of Narcotics Anonymous. This piece is strong, moving, and again so revealing — a funny tear-jerker. We've all heard drug stories, and the striking thing about drug stories, and about drugs themselves, is their predictability. But Catalyst illuminates the importance of these stories: each represents someone's life history, and in this case it's his. For anyone who has taken the addict's journey, this piece may be uncannily familiar. Catalyst starts doing drugs to be alternative and independent, but that anarchistic independence warps into ultimate conformity and slavery.

Catalyst unflinchingly reveals the rationalizations and the denials of the drug addict. His stereotyped descriptions of what he thought the people in N.A. would be like ("Ogilvie-permed beauties huffing long brown-paper-bag cigarettes") and his anecdotes about the crazy things he did on drugs (traveling cross-country on a Greyhound bus because he imagined extremist antiques groups were hot on his trail) are hilarious. This is not some sappy letter of retribution. It's an honest look at his life and how he fucked it up, with the ability to see the humor in what really is a pathetic, deranged situation. But the best part is how great Catalyst's life is now. Because in the end, Catalyst is, if nothing else, a survivor. And a talented one at that. ❖

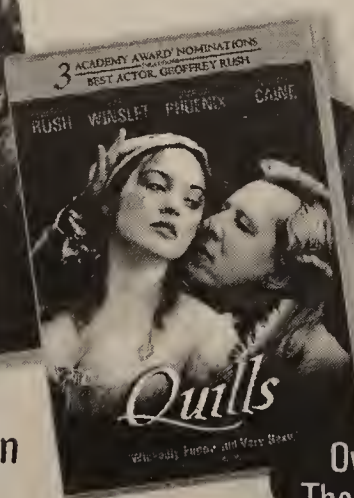
Cara Bruce is the editor of *Viscera* and two upcoming anthologies from Cleis Press, *Best Bisexual Women's Erotica* and *Obsessed: Fetish Erotica*.

Master of language and metaphor: Clint Catalyst unflinchingly shares his spiraling ride toward self-destruction in *Cottonmouth Kisses*.

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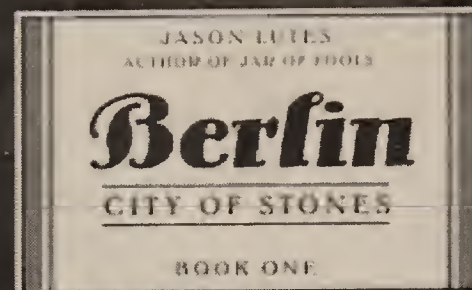
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Berlin: City of Stones, Book One

By Jason Lutes. Drawn and Quarterly, 212 pages, \$15.95.

Weimar Berlin: the ideologies of communism and fascism articulated themselves as frequent street skirmishes; a cosmopolitan sexuality flourished in urbane nightclubs and cabarets; radical artistic movements produced manifestos and unorthodox works in an attempt to grapple with modernity and technology. The rise of Nazism from this cultural vortex explains the curse "May you live in interesting times."

This era provides the backdrop for Jason Lutes's graphic novel *Berlin: City of Stones*, the first volume of a projected trilogy. It begins as kaleidoscopically as the era itself, dexterously skipping between the thoughts and actions of artists, police officers, Jewish antique peddlers, journalists, day laborers, and agitators. But Lutes finally settles on two main characters, a young art student and an older, somewhat cynical writer. Both of them retreat from the world to carve out a sense of commitment to each other.

This runs counter to the tenor of the times, which demand commitments of a social variety, whether it be religious, aesthetic, or political. The book draws to a close when one character's emergent sense of commitment costs her her life in a clash between the police, the National Socialists, and the Communists on May Day, 1929.

The clash between personal and political commitments is illustrated

in Lutes's clear, meticulous style. His unvarying line is slightly too cautious, but it evinces a faith in the importance of details: small, scrupulous renderings of dress and gesture offer human insight. This artistic faith recalls the photography of August Sander, who tried, in his encyclopedic series of portraits of people from all the varied strata of Weimar society, to produce revelation through the study of socially composed surfaces.

The most onerous demand Lutes places on readers is on their patience. If it takes Lutes the same amount of time to finish the next two installments as he spent on the first — roughly four years — his opus will have taken nearly as long to wind down as the Weimar period itself. (Chris Lanier)

Cool for You

By Eileen Myles. Soft Skull Press, 196 pages, \$14.

A steady stream of lucid, deeply sweet, and occasionally bitchy poetry and a collection of stunningly blunt and personal short stories (*Chelsea Girls*) established New York City writer Eileen Myles as a literary loudmouth to be reckoned with. With grace and anger, Myles reveals and accuses; she's a butch dyke Bukowski whose confessions clear a place at the table for her queer, working-class sisters while hurling bottles at the larger culture that continues to kick them to the curb.

Cool for You, Myles's first novel, is a tour of the soul-crushing reality of the hand-to-mouth set. The novel begins

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Photo: Gregory Heisler



with the 22-year-old character Eileen — “a girl and a fuck-up” — employed in a chamber-of-horrors state hospital for “severely retarded adult males.” Anxious, alcoholic, and barely keeping it together herself, she rewards “good” behavior with the chocolate candies she shamefully binges on during breaks. “For this I was born,” our heroine despairs, “for this I came into the world?” Myles’s misery is achingly familiar to anyone who’s ever been trapped in the low-pay grind, and the working-class martyr she creates of herself is grandiose and self-aware, creating a great swelling myth that obliterates the regulation hopelessness.

Myles’s prose is also a roomy place: she seems to recognize you as one of her own, and she invites all of her people to join in her grand rejection of the system and reclaiming of our marginalized lives as desperately important. The strength of Myles’s voice is unique and fantastic — giddy, almost bratty slang skids across the surface of her deeply sad, deeply intelligent prose. *Cool for You* is a mesmerizing poetic novel with purpose and wit. (Michelle Tea)

Otherland, Vol. 4: Sea of Silver Fire

By Tad Williams. Daw, 922 pages, \$24.95.

Tad Williams made his bones writing fantasy doorstops about cats and Celtic elves, but five years ago, in the pre-*Matrix* world, he took it into his head to reconfigure the *Westworld* gimmick as a pomo sci-fi romp. Finally, some 3,000-odd pages and three books later, we get to find out how the thing ends.

The setup is that, in a future coming soon to your computer (if your server can stay in business), Net entertainment goes out of control, sucking the minds of children out of their bodies and leaving them comatose. Our heroes are recruited by a mysterious figure to go to Otherland: a corporate, ultrarich V.R. sim designed to provide immortality to a handful of rich creeps and kill pretty much everyone else.

Otherland isn’t just one world; it’s all of history squashed together, and this gives Williams the room to skip blithely from the Trojan War to Dodge City by way of Ancient Egypt. But the *Otherland* series isn’t just a compendium of all the places a small boy yearns for. Our dwindling band of he-

roes is skating across mythic consciousness, increasingly mired in the id of an operating system that’s fast collapsing into infantile regression.

When we enter the action in *Sea of Silver Fire*, the handful of characters left alive know their job at last: to recapture the master narrative before things fall apart and they all die for real, and before the psychopathic aborigine called Dread takes the reins to twist Otherland into an even more efficient murder machine. And never mind being rescued by a *deus ex machina*. In Otherland they’re all scrabbling to become the *deus in machina*.

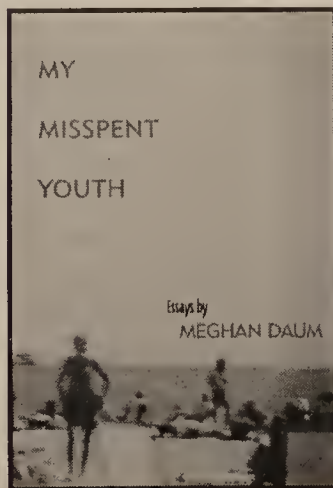
If it all sounds like spending 60 hours of your life to finish Tomb Raider 103, it is, but without the crashing letdown when you’re done. At the end, the world’s first great video-game novel packs a sucker punch. Goddamn it, you’ll even want more. (Paul McEnery)

My Misspent Youth

By Meghan Daum. Open City, 177 pages, \$14.

Meghan Daum’s collection of essays is a fashionable and witty self-reflection, a mid-20s urban cocktail of dating, e-mail, credit-card debt, and interior decoration; a litany of likes and dislikes, of strict taste, garnished with knowing self-deprecation. Daum is a Vassar graduate, nostalgic for the Mary McCarthy ’30s, when New York City was a mysteriously affordable playground for literati with good shoes. Her title essay relates how that particular romance ends in debt fueled by “an unwavering determination to live in a prewar, oak-floored apartment, on or at least in the immediate vicinity of 104th Street and West End Avenue.”

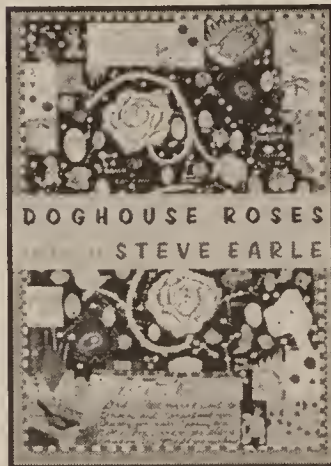
Such are the exactitudes of her taste. The essays succeed on the strength of her observations, which demonstrate a clever and razored attention to detail. In “Music Is My Bag” she recalls the ’80s-era high school-band crowd with “Trapper Keeper notebooks featuring the piano-playing Schroeder from the



Peanuts comic strip.” Occasionally so many metaphors crowd Daum’s prose that it starts to seem overworked. On the end of an e-mail romance: “He drifted into my chaos, and joined me down in reality where,

even if we met on the street, we’d never see each other again, our faces obscured by the branches and bodies and falling debris that make up the ether of the physical world.” She’s better when informal, succinct: “Carpet makes me want to kill myself.”

Amid the humor there is a sober take on ambition, romance, and vulnerability. When an old friend dies of a mysterious flu, Daum goes into overdrive, heading to the gym earlier, keeping her apartment clean, working extra hours. For Daum (and a hovering mid-’20s demographic) such “progress” is talismanic, the opposite of death and a distraction from grief. “Do something or die,” is her whip-cracking mantra, her solution to uncertainty. (Taylor Antrim)



Doghouse Roses: Stories

By Steve Earle. Houghton Mifflin, 207 pages, \$22.

I picked up Steve Earle’s book of short stories, *Doghouse Roses*, because I’ve always enjoyed his music. One tries not to have high expectations of a favorite artist’s crossover efforts, but in this case there was no need to fear. Earle, as his songs have proven, is a born storyteller. He inhabits each of his characters — from the drug runner with a conscience flying over Mexico to the developmentally disabled young black man in rural Maryland — and gives them a life of their own.

His themes are familiar to anyone who has listened to him sing: drug addiction, love and heartbreak, making mistakes, and hoping for a better tomorrow. Earle also deals with issues of racism, the death penalty, and the plight of illegal immigrants. Some stories border on the country-music sappiness of a good-hearted-woman-in-love-with-a-good-timin’-man type, and the “rebel loner running from the law and commitment” theme definitely makes an appearance, but Earle elevates these tropes to a more thoughtful level. As he reminds us, no one is perfect, but most of us are trying to be the best we can be in an imperfect world. This is a worthwhile read and a fine first book. (Kit Cooley)

Continued on page 14

Engage Your Mind, Body, and Spirit This Summer

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Psychotherapy as Soul Work

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*Both events held off-site at USF, Lone Mountain Conference Center



SEANA MCGEE & MAURICE TAYLOR
Relationships in the 21st Century

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Workshop: Sat., June 23 • 10:00am - 5:00pm • \$120

PSYCHOLOGY OF ANOMALOUS EXPERIENCES

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Angeles Arrien

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ANDREW HARVEY

The Direct Path

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Workshop: Sat., June 30 • 10:00am - 5:30pm • \$115



THE WAY OF THE SHAMAN
Michael & Sandra Harner

Friday, July 7 • 10:00am - 5:30pm

Saturday, July 8 • 9:30am - 10:00pm • \$189

*Workshop held off-site at USF, Lone Mountain Conference Center

MEDITATIVE OVERTONE CHANTING

Christian Bollmann

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Vicki Noble

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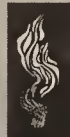
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GORDON RADLEY
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"Hollywood's Digital Magic:
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From page 13

Anarchy! An Anthology of Emma Goldman's *Mother Earth*

Edited by Peter Glassgold.
Counterpoint Press,
415 pages, \$25.

Last year, the *New York Times* ran a feature article on the so-called anarchist revival that's been sweeping the nation since the demonstrations against the World Trade Organization. Focusing largely on a clique of black-hooded squatters in Seattle, the piece tried to provide a sense of where all this new radicalism was coming from. As might be expected, most of the intellectual sources of the movement were contemporary: ecologists like Murray Bookchin and Luddites like John Zerzan, Oregon's would-be Herbert Marcuse for the grind-core set. But, as with most of the mainstream journalism covering this persistent boil of an ideology, little attention was paid to the movement's historical sources, in particular staggeringly important figures such as Emma Goldman, who between 1906 and 1918 published a platonic form of the American radical zine, *Mother Earth*. In *Anarchy!* writer and editor Peter Glassgold provides a brilliant selection of the journal's articles, including classic, short, and to-the-point pieces by such 19th-century heavyweights as Kropotkin, Bakunin, and — egads — Leo Tolstoy, along with Goldman's own writing. For a little perspective on the new radical chic, this is an absolute must-read, with much contemporary resonance for the activist and intellectual historian alike. (Joel Schalit)

The Mother's Guide to Sex: Enjoying Your Sexuality Through All Stages of Motherhood

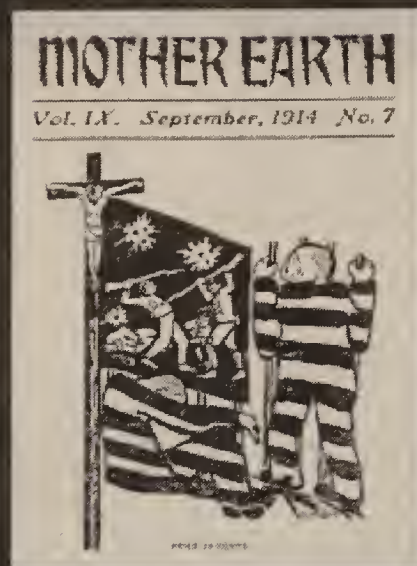
By Anne Semans and Cathy Winks. Three Rivers Press,
360 pages, \$14.



Mother's Day and National Masturbation Day both happen to fall in May. If you forgot to get something special for your favorite mom or mom-to-be on either of those holidays, then look no further.

reviews

ANARCHY!



An Anthology of Emma Goldman's
MOTHER EARTH

Yes, there have been plenty of guides on how to have great sex (Semans and Winks have written a few of them) and more than a fair number of books on motherhood, but never has there been such a straightforward look at both. *The Mother's Guide* is an inclusive book for all mothers and mothers-to-be — married, single, heterosexual, lesbian, adoptive, and biological. Topics range from sex and pregnancy to how to have an active sex life with a teenager in the house. It's down-to-earth, humorous, and, most important, full of helpful hints and facts on fornicating. Semans and Winks combine their own experiences as sex educators (both worked for years at San Francisco's Good Vibrations) and tons of quotes, tips, and anecdotes from more than 700 mothers.

The book is divided into four parts: "Building Blocks of Sexuality," "The ABCs of Becoming a Mom," "Reinventing Sex as a Parent," and "Raising Sexually Healthy Children." Moms can flip to the section pertinent to them, but the entire book is worth reading. The definitions of and philosophies on sex, motherhood, and culture make this book interesting to anyone — even those of us who never intend to have children. We all have moms, and maybe this book can help us understand what they went through or are going through a little bit better. (Cara Bruce)

Fabrication: Essays on Making Things and Making Meaning

By Susan Neville. MacMurray
and Beck, 293 pages, \$22.

We use things every day without a thought as to how they come to us before we buy them or how they are made.

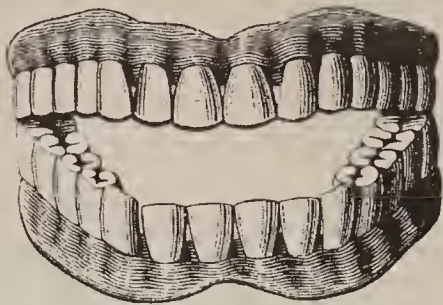
That is the premise behind Susan Neville's insightful book of essays. Following the lead of her own curiosity, she takes us on a number of "field trips" to discover how caskets and cookies, engines and energy, and much more are made. These are not just dry tours through factories. Neville does not merely tell us what she has learned but gives us her own stories and memories. Each essay is full of history, juicy description,



and philosophical observation. The author connects wonderfully with the places and people involved in our fast-disappearing industrial roots.

Neville also distinguishes between different kinds of creating: "I love the fact that fabrication means to make as well as to make up, that factory has echoes of both fact and story, that simple words can be both justified and true." Her observations bring us pictures of unlikely beauty in the production of things such as steel and maps; she also celebrates the usefulness of the creative process. As Neville's book demonstrates, art, craft, and production are all drawn from the same well: human imagination and ingenuity. (Kit Cooley) ❖

WRITERS BITE BACK



EJACULATING BLOOD

By Jim Goad

Nothing ruins a moment of intimacy worse than hot gobs of bright red blood shooting out of your cock at the moment of orgasm.

I speak from terrifying personal experience, but I also speak both literally and metaphorically. If you're a writer, everything is a metaphor, if you only squint hard enough. If you keep still and let the connections reveal themselves, the symbols become as vivid as blood gushing from your prick. Sometimes one's body expresses things that mere words couldn't convey. And so it was when I ejaculated blood, which happened on three occasions in late 1989.

The first time was the scariest, occurring as it did only days after I got back from touring the Trinity Site, near Alamogordo, N.M., staging ground for the world's first atomic-bomb blast. The feds only open the site to tourists one day a year. The place looks like a small gravel parking lot, with an A-bomb monument the size of a large tombstone. After being savagely underwhelmed, my wife and I went soaking in some nearby hot springs.

A few weeks later my wife was giving me the standard Friday-night after-work hand job. I was lying on my back, my manhood pointed toward the ceiling. And as I erupted, the fluid came out fire-engine red rather than pearly white. It gushed rudely upward like red-hot magma. Talk about ruining the mood.

Blood from my dick? I knew I was intense, but this was ridiculous. We worried about possible nuclear contamination from the Trinity Site and from my balls having been soaked like hard-boiled eggs in those irradiated hot springs.

I got a referral for a urologist. Urine Man's office was on Vermont Avenue near Sunset Boulevard in Hollywood. Cheap hookers. Filthy sidewalks. Rough trade. The waiting room was like an auditioning center for circus freaks: cheerful club-foots, whiskered women, and dwarfish men. The entire cast of the Doors' *Strange Days* album cover had simultaneously come down with urinary tract infections and was awaiting treatment. The receptionist handed me a large kidney-shaped steel pan and instructed me to piddle in it. As I entered a dimly lit broom closet-cum-bathroom, I noticed that the pan already contained dried crusty stains from some indeterminate ex-fluid.

And then I was ushered in to see Doctor Piss, who had the nervous manner, thinning blond hair, and foggy spectacles of a Nazi physician who'd been banished to ply his trade in Venezuelan jungles. As he shakily inserted a latex-swathed finger into my rectum and clumsily gave me a reach-around, tugging angrily at my limp knob in an attempt to squeeze some pre-come onto a dirty glass microscope slide, I noticed several flecks of dried blood on the walls from his frolics with other patients. It was not a good place to be.

My darling physician said that bloody ejaculates are usually caused by either cancer or burst capillaries from rough sex. An X ray revealed no cancerous growths, which left rough sex as the culprit, which was kind of implausible, seeing as I was married.

A month or so later I squirted blood again; but it was a purplish brown color rather than the original flaming red. I called the Nazi butcher, and he said it was probably some residual blood from the original popped vessel. It happened yet again after that, but it was a dark violet mixed with the color of natural come, sort of a vanilla-boysenberry swirl. That was the last time blood ever shot from my penis, at least as we go to press.

But I never got a definite answer as to what caused it. The doctor could only speculate. As can I. Whence the bloody cum? Was it from rough lovemaking, or was it cancer? And why should anyone expect me, of all people, to be able to tell the difference? See, that's my problem: I always mix the two. Love and blood. Come and cancer. Affection and death. Kisses and bruises. The parents who gave me life and wanted me dead. Self-preservation and self-destruction are like tangled vines inside me. Trying to untie the knots has proven fruitless.

It was my heart that pumped that blood through my cock. And matters of the heart consume all my thoughts. How many years — decades — of my life were spent just trying to capture or recapture the feeling of being loved? How much energy was expended in running from the cold-vinegar feeling of lovelessness? I need love more than I need anything else, and yet it always winds up bloody. There are idiots out there who think domestic violence has nothing to do with love and that promiscuous people aren't emotionally needy.

There is no worse feeling on earth than love gone wrong. Feels like blood shooting out of my cock. ❖

Jim Goad is the editor of *Answer Me!* and the author of *The Redneck Manifesto*.

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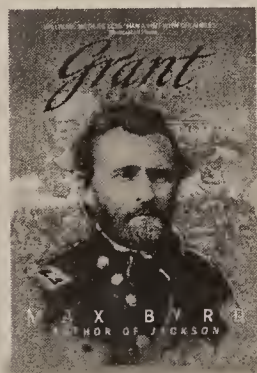
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STACEY'S EVENTS

Monday, June 4th @ 12:30

GAIL LUMET BUCKLEY

AMERICAN PATRIOTS: THE STORY OF BLACKS IN THE MILITARY, FROM THE REVOLUTION TO DESERT STORM

Proving FDR's statement that Americanism is a matter of the mind and heart rather than race and ancestry, journalist Gail Lumet Buckley has compiled the most complete history yet of the black American military experience. Filled with photographs and dozens of original interviews with veterans, *American Patriots* is a moving tribute to the bravery and patriotism of the African-American soldier.



Tuesday, June 5th @ 12:30
MYSTERY CIRCLE

D.W. BUFFA
THE JUDGMENT

The author of bestselling legal thrillers *The Defense* and *The Prosecution* is back with a powerful story of murder and intrigue in the halls of justice. When Judge Calvin Jeffries becomes the first judge to be murdered while serving in office, defense attorney Joseph Antonelli finds himself in the middle of a riveting case that challenges traditional notions of

crime and punishment.

Wednesday, June 6th @ 12:30

CHUCK PALAHNIUK
CHOKO

Fight Club, Chuck Palahniuk's controversial and original debut novel, introduced a fresh talent in American fiction. In *Choke*, Palahniuk has created a brilliantly funny vision of life, love, sex, and mortality. Victor Mancini works in a historical theme park by day, and by night he trolls for sex in support groups. Join us for a wild ride on the rollercoaster imagination of this literary renegade.

Thursday, June 7th @ 12:30

DICK LEHR AND GERARD O'NEILL

BLACK MASS: THE IRISH MOB, THE FBI, AND A DEVIL'S DEAL

Over a period of years, Whitey Bulger, one of the FBI's most sought-after criminals, committed a string of crimes under the watchful eye of FBI agent John Connelly. In what has become one of the worst scandals in FBI history, Bulger's activities as an Irish mob boss were overlooked and even aided by Connelly and the government. In *Black Mass*, Veteran Boston Globe reporters Dick Lehr and Gerard O'Neill uncover this shocking story of government corruption and ruthless criminals.

Friday, June 8th @ 12:30

RANDALL E. STROSS
eBoys

In *eBoys*, business professor Randall Stross takes us behind the scenes of the mysterious world of venture capitalism and inside the heads of the young entrepreneurs who financed some of the Web's greatest success stories, including eBay and Webvan. *eBoys* takes us to the heart of Internet commerce and shows the enormous risks that have paid off with staggering rewards.

Monday, June 11th @ 12:30

KATIE HAFNER

THE WELL: A STORY OF LOVE, DEATH, AND REAL LIFE IN THE SEMINAL ONLINE COMMUNITY

Years before the Internet entered America's consciousness, digital pioneers were building one of the original online



DAVID SEDARIS
ME TALK PRETTY ONE DAY

Bay Area favorite David Sedaris has been entertaining readers and radio listeners since his NPR debut with "The Santaland Diaries," chronicling his escapades as a Macy's elf. In *Me Talk Pretty One Day*, Sedaris turns his sharp-

edged wit towards his experience of moving to Paris, and the cultural and linguistic misunderstandings stemming from his attempts to learn French. Please join us for what is sure to be a side-splitting afternoon with one of America's funniest writers.

Wednesday, June 13th @ 12:30

communities on The Whole Earth 'Lectric Link, or the Well. Run from an antique computer on a pier in Sausalito, the Well was both an innovative business venture and a pioneering experiment in connecting lives online. New York Times journalist Katie Hafner, author of *Where Wizards Stay Up Late* and *Cyberpunk*, brings this fascinating story to life.



Tuesday, June 12th @ 12:30
SHARON ROBINSON
JACKIE'S NINE: JACKIE ROBINSON'S VALUES TO LIVE BY

Jackie Robinson was an American icon whose barrier-breaking life in sports continues to inspire people around the world who face obstacles in their own lives. In *Jackie's Nine*, Robinson's daughter Sharon discusses the nine heartfelt values that

helped her father achieve his goals. Using autobiographical passages by both her and her father, as well as powerful profiles of other American heroes, Sharon Robinson shares the valuable lessons exemplified by her father's life.

Thursday, June 14th @ 12:30

DOROTHY LEEDS

THE 7 POWERS OF QUESTIONS

The English language consists of hundreds of thousands of words, but the only ones that can give us the answers we need are questions—Who? What? When? Where? Why? How? In *The 7 Powers of Questions*, communications consultant Dorothy Leeds demonstrates how, through self-questioning and the probing of others, you can promote dramatic changes and bring clarity to your personal and professional lives.

Friday, June 15th @ 12:30

JANE GREEN

Mr. Maybe

British novelist Jane Green follows the success of *Jemima J* with a rollicking tale of a young woman looking for love in the most unlikely places. Libby Mason is professionally successful but can't seem to find a suitable mate, so she has a fling with the most unsuitable man she can find, a broke writer named Nick. When faced with choosing between Nick and one of England's most eligible bachelors,

Libby is forced to reexamine her priorities.

Tuesday, June 19th @ 12:30

EVOLUTION OF A WRITER

BARBARA SHULGASSER-PARKER

FUNNY ACCENT

Debut novelist Barbara Shulgasser-Parker has written an elegant and witty story about a woman whose weakness is falling in love with older men. To break the pattern, she goes home for her father's birthday and confronts the family friend who was the first older man in her life. Join us as Shulgasser-Parker reads from this refreshing new book and discusses the writing process.

Thursday, June 21st @ 12:30

ANNE LECLAIRE

ENTERING NORMAL

Can a mother ever truly recover from the loss of her child? Anne LeClaire confronts this difficult question in her heart-breaking new novel, *Entering Normal*. Rose Nelson is a woman with a broken past, sealed off from life by her grief. When a twenty-year old woman and her young son move in next door, the two women's lives are drawn together, and they help each other heal their own deep wounds.

Monday, June 25th @ 12:30

MYSTERY CIRCLE

HARLAN COBEN

TELL NO ONE

Award-winning suspense master Harlan Coben returns with a stunning new story of murder and manipulation. In *Tell No One*, a husband hunts for clues that may lead to finding the wife he thought was murdered eight years earlier. But at the same time, he becomes part of a deadly game that may lead to his own murder.

Tuesday, June 26th @ 12:30

STEPHEN MCCAULEY

TRUE ENOUGH

The much-anticipated new novel from the author of *The Object of My Affection* is a smart and funny story about the comforts and perils of long-term commitment. *True Enough* chronicles the friendship of a man and woman who are each questioning the essential truths of their own lives and loves. Join us for an entertaining afternoon with one of America's most perceptive chroniclers of contemporary relationships.

Wednesday, June 27th @ 12:30

JULIA ALVAREZ

IN THE NAME OF SALOMÉ

As she did in *In the Time of Butterflies*, acclaimed novelist Julia Alvarez draws on the history of her native Dominican Republic in her latest book *In the Name of Salomé*. Alvarez weaves the fascinating life of poet Salomé Ureña with that of her daughter Camila, who quietly matches her mother's heroism and becomes a revolutionary in her own way. *In the Name of Salomé* is ambitious historical fiction at its best.



Thursday, June 28th @ 12:30

12:30

JOSEPH DIPRISCO

CONFESSIONS OF BROTHER ELI

Berkeley author Joseph DiPrisco's debut novel introduces the unforgettable character of Brother Eli, a Catholic prep school teacher with gargantuan appetites for food, alcohol, and tobacco. His cynical attitude and unconventional ways pit him against parents and school administrators. *Confessions of Brother Eli* takes us on an engaging odyssey Brother Eli travels the bumpy road from sin to salvation.



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Hot country nights get started here. Put on your boots, grab your hat and come on down for dancing at the East Bay's best country night spot.

Club Mallard

752 San Pablo Ave. Albany 510-524-8450

Lounge around on our Polynesian style and you'll discover why we have become one of the East Bay's most popular night spots.

Club Wild

175 N. San Pedro San Jose 408-298-9283

Party all night! Multiple dance floors, outstanding tunes and state-of-the-art lighting make this a Wild experience.

Fay's Club

2925 16th St. San Francisco 415-431-8889

Dissolve into any universe. Liquid beats and flowing sounds greet you at this Mission watering hole.

Rawhide II

280 7th St. San Francisco 415-621-1197

Come and get it, city slickers! Wanna be a cowboy? Strap on your spurs, grab your lasso and gallop on down to this hot spot south of the market.

Thalassa

2367 Shattuck Ave. Berkeley 510-848-1766

Dive in! Our large handcrafted bar adjoins a sunken lounge bedecked with oceanic and tropical treasures.

Velvet Lounge

443 Broadway San Francisco 415-788-0228

Raise your expectations, come see all the beautiful faces and experience pleasurable sensations.

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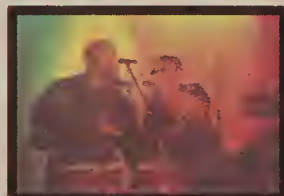
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Fantastic Plastic Machine Friday June 8

Fantastic Plastic Machine adjusts your
BPM on 'Beautiful', his new album of sleek NYC house
grooves and super 70s Philly soul.

Fantastic Plastic Machine **EMPEROR NORTON**
on tour in support of his new CD, 'Beautiful' along with
Jim Love-Lee (Tummy Touch Records)

with a special live interactive fashion show, hosted by 'Deep Marketing'

music calendar

club guide venue directory

Amnesia 853 Valencia; (415) 970-8336.
Amoeba Music 1855 Haight; (415) 831-1200.
Annie's Cocktail Lounge 15 Boardman Place; (415) 703-0865.
An Sabin 1176 Sutter; (415) 929-1992.
AsiaSF 201 Ninth St; (415) 255-8889.
Atlas Cafe 3049 20th St; (415) 648-1047.
Backflip 601 Eddy; (415) 771-FLIP.
Baobab 3388 19th St; (415) 643-3558.
Bas 383 Bay; (415) 441-3885.
Beach Chalet 1000 Great Highway; (415) 386-8439.
Beauty Bar 2299 Mission; (415) 285-0323.
Big Heart City 836 Mission; (415) 777-0666.
Bimbo's 365 Club 1025 Columbus; (415) 474-0365.
Biscuits and Blues 401 Mason; (415) 292-2583.
Bistro E Europe 4901 Mission; (415) 469-5637.
Black Cat 501 Broadway; (415) 981-2233.
Blind Tiger 787 Broadway; (415) 788-4020.
Blue Lamp 561 Geary; (415) 885-1464.
Boom Boom Room 1601 Fillmore; (415) 673-8000.
Boomerang 1840 Haight; (415) 387-2996.
Bottom of the Hill 1233 17th St; (415) 621-4455.
Brainwash 1122 Folsom; (415) 255-4866.
Broadway Studios 435 Broadway; (415) 291-0933.
Bruno's 2389 Mission; (415) 648-7701.
Bubble Lounge 714 Montgomery; (415) 434-4204.
Butter 354 11th St; (415) 863-5964.
Butterfly 1710 Mission; (415) 864-5575.
The Cafe 2367 Market; (415) 861-3846.
Café Claude 7 Claude; (415) 392-3505.
Café Cocomo 650 Indiana; (415) 824-6910.
Café du Nord 2170 Market; (415) 861-5016.
Café International 508 Haight; (415) 552-7390.
Café Niebaum-Coppola 916 Kearny; (415) 291-1700.
Carta 1760 Market; (415) 863-3516.
Cat Club 1190 Folsom; (415) 431-3332.
Cellar 685 Sutter; (415) 441-5678.
Cellar at Johnny Foley's 243 O'Farrell; (415) 522-0333.
Circadia 2727 Mariposa; (415) 552-2649.
City Nights 715 Harrison; (415) 546-7938.
Club Deluxe 1509-11 Haight; (415) 552-6949.
Club NV 525 Howard; (415) 339-8686.
Club Six 60 Sixth St; (415) 863-1221.
Club Townsend 177 Townsend; (415) 974-1156.
Covered Wagon Saloon 917 Folsom; (415) 974-1585.
Cypress Club 500 Jackson; (415) 296-8555.
Deluxe Club 770 Haight; (415) 559-7111.
Deuces 2319 Taraval; (415) 566-9122.
Eagle Tavern 398 12th St; (415) 626-0880.
Eastside West 3154 Fillmore; (415) 885-4000.
Edinburgh Castle 950 Geary; (415) 885-4074.
850 Cigar Bar 850 Montgomery; (415) 291-0850.
Elbo Room 647 Valencia; (415) 552-7788.
11:11 Lounge 1330 Polk; (415) 885-2652.
Endup 401 Sixth St; (415) 357-0827.
Enrico's 504 Broadway; (415) 982-6223.
Fillmore 1805 Geary; (415) 346-6000.
Fuse 493 Broadway; 788-2706.
Galaxy Club 1840 Haight; (415) 387-2996.
Gin Joint 312 Harriet; (415) 934-1655.
Glas Kat 520 Fourth St; (415) 495-6626.
Great American Music Hall 859 O'Farrell; (415) 885-0750.
Hi-Ball Lounge 473 Broadway; (415) 397-9464.
HiFi 2125 Lombard; (415) 345-TONE.
Holy Cow 1531 Folsom; (415) 621-6087.
Hotel Utah 500 Fourth St; (415) 546-6300.
House of Shields 39 New Montgomery; (415) 392-7732.
Hush Hush Lounge 496 14th St; (415) 241-9944.
Infusion 555 Second St; (415) 543-2282.
Ireland's 32 3920 Geary; (415) 386-6173.
Irish Bank 10 Mark Lane; (415) 788-7152.
Iron Horse 19 Maiden Lane; (415) 789-7899.
Java on Ocean 1700 Ocean; (415) 587-3126.
Jazz at Pearl's 256 Columbus; (415) 291-8255.
Jelly's 295 China Basin Way; (415) 495-3099.
Johnny Foley's 243 O'Farrell; (415) 954-0777.
Les Joulins 44 Ellis; (415) 397-5397.
Justice League 628 Divisadero; (415) 289-2038.
Kate O'Briens 579 Howard; (415) 882-7240.
Kimo's 1351 Polk; (415) 885-4535.
King Street Garage 174 King; (415) 665-6715.

Last Day Saloon 406 Clement; (415) 387-6343.
Lexington Club 3464 19th St; (415) 863-2052.
Liquid 2925 16th St; (415) 289-6833.
Lost and Found Saloon 1353 Grant; (415) 675-5996.
Lou's Pier 47 300 Jefferson; (415) 771-0377.
Luggage Store Gallery 1007 Market, Second fl; (415) 255-5971.
Mad Dog in the Fog 530 Haight; (415) 626-7279.
Make-Dut Room 3225 22nd St; (415) 647-2888.
Mario's Bohemian 2209 Polk; (415) 776-8226.
Maritime Hall 450 Harrison; (415) 974-0634.
Metronome Ballroom 1830 17th St; (415) 252-9000.
Moose's 1652 Stockton; (415) 989-7800.
Movida Lounge 200 Fillmore; (415) 934-8637.
Mucky Duck 1315 Ninth Ave; (415) 661-4340.
Nickie's BBQ 460 Haight; (415) 621-6508.
Noe Valley Ministry 1021 Sanchez; (415) 454-5238.
D'Farrell Street Bar 800 Larkin; (415) 567-9326.
Old First Church 1751 Sacramento; (415) 474-1608.
111 Minna St. 111 Minna; (415) 974-1719.
One Market Restaurant 1 Market; (415) 777-5577.
Oxygen Bar 795 Valencia; (415) 255-2102.
Paradise Lounge 308 11th St; (415) 861-6906.
Peña del Sur 2870 22nd St; (415) 550-1101.
Piaf's 1686 Market; (415) 864-3700.
Pier 23 Pier 23; (415) 362-5125.
Plough and Stars 116 Clement; (415) 751-1122.
Plush Room 940 Sutter; (415) 885-2800.
Polly Esther's 181 Eddy; (415) 885-1977.
Pound Pier 96, 100 Cargo; (415) 826-9202.
Pow! A Cocktail Lounge 101 Sixth St; (415) 278-0940.
The Ramp 855 China Basin; (415) 621-2378.
Rasselas 2801 California; (415) 567-5010.
Rawhide 280 Seventh St; (415) 826-1621.
Red Devil Lounge 1695 Polk; (415) 921-1695.
Redwood Room Clift Hotel, 495 Geary; (415) 775-4700.
El Rio 3158 Mission; (415) 282-3325.
Ritz-Carlton 600 Stockton; (415) 296-7465.
Roccapulco 3140 Mission; 648-6611.
Rose Pistola 532 Columbus; (415) 399-0499.
Royale 1326 Grant; (415) 433-4247.
Ruby Skye 420 Mason; (415) 693-0777.
Sacrifice 800 South Van Ness; (415) 641-0990.
Saloon 1232 Grant; (415) 989-7666.
San Francisco Brewing Company 155 Columbus; (415) 434-3344.
Shanghai 1930 133 Steuart; (415) 896-5600.
Simple Pleasures Cafe 3434 Balboa; (415) 387-4022.
Skip's Tavern 453 Cortland; (415) 282-3456.
Slim's 333 11th St; (415) 522-0333.
Sno-Drift 1830 Third St; (415) 431-4766.
Sound Factory 525 Harrison; (415) 979-8686.
Space 550 550 Barneveld; (415) 550-8286.
Starlight Room Drake Hotel, 450 Powell; (415) 395-8595.
Stars 555 Golden Gate; (415) 861-7827.
Storyville 1751 Fulton; (415) 441-1751.
The Stud 399 Ninth St; (415) 252-7883.
Studio 435 435 Broadway; (415) 291-0333.
Tango Tango 1550 California; (415) 775-0442.
Tempest 431 Natoma; (415) 495-1863.
Ten 15 Folsom 1015 Folsom; (415) 385-1015.
330 Ritch 330 Ritch; (415) 541-9574.
Tongue and Groove 2513 Van Ness; (415) 928-0404.
The Top 424 Haight; (415) 864-7386.
Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.
Trapdoor 3251 Scott; (415) 776-1928.
26 Mix 3024 Mission; (415) 826-7378.
Up & Down Club 1151 Folsom; (415) 626-2388.
Velvet Lounge 443 Broadway; (415) 788-0228.
Venue 9 252 Ninth St; (415) 626-2169.
Voodoo Lounge 2937 Mission; (415) 285-3369.
Warfield 982 Market; (415) 775-7722.

Bay Area

Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.
Baltic 135 Park Place, Point Richmond; (510) 235-2532.
Bison Brewing Company 2598 Telegraph,

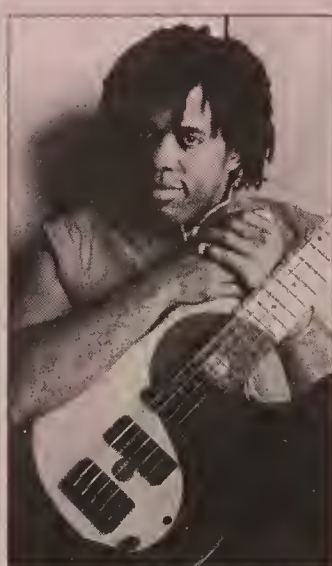


PHOTO BY TONY BAKER

Back to bass-ics: Béla Fleck and the Flecktones bassist Victor Wooten plays Great American Music Hall Wed/30-Thurs/31.

Berk; (510) 841-7734.
Blake's 2367 Telegraph, Berk; (510) 848-0886.
Bluesville 131 Broadway, Oakl; (510) 893-6215.
Caribee Dance Center 1408 Webster, Oakl; (510) 835-4006.
Cato's Ale House 3891 Piedmont, Oakl; (510) 655-3349.
Club Fusetti 815 West Francisco, San Rafael; (415) 459-6079.
Eli's Mile High Club 3629 MLK Jr. Way, Oakl; (510) 655-6661.
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.
Freight and Salvage 1111 Addison, Berk; (510) 548-1761.
H's Lordships 199 Seawall, Berk; (510) 843-2733.
Imusicast 5429 Telegraph, Oakl; (510) 601-1024.
Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.
Ivy Room Solano at San Pablo, Albany; (510) 524-9299.
Jimmie's VIP Jazz Room 1731 San Pablo, Oakl; (510) 268-8444.
Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.
New George's 842 Fourth St, San Rafael; (415) 457-1515.
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.
924 Gilman 924 Gilman, Berk; (510) 525-9926.
Panache 639 E. Blithedale, Mill Valley; (415) 388-3493.
Paramount Theatre 2025 Broadway, Oakl; (510) 465-6400.
Pasand Lounge 2286 Shattuck, Berk; (510) 549-2559.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
Peri's 29 Broadway, Fairfax; (415) 459-9910.
Port Lite 229 Brush, Oakl; (510) 451-0600.
Ruby Room 132-14th St, Oakl; (510) 444-7224.
Sanchez Concert Hall 1220 Linda Mar, Pacifica; (415) 355-1882.
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.
Stork Club 2330 Telegraph, Oakl; (510) 444-6174.
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.
Tavern Grill 1448 Burlingame, Burlingame; (415) 344-5692.
Terrace Lounge Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.
Veterans Memorial Building 200 Grand, Oakl; (510) 238-3284.
Voulez Vous 2930 College, Berk; (510) 548-4708.
White Horse 6551 Telegraph, Oakl; (510) 652-3820.
Yoshi's 510 Embarcadero West, Jack London Square, Oakl; (510) 238-9200. ❖

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John the Baker presents Wednesday's Night Cheetah Records Showcase

Wed 5/30 9:00pm \$5 **Intrepid A.A.F. Bottles and Skulls Pitch Black**

Thur 5/31 9:30pm \$6 **Jack Saints B Movie Rats (L.A.) October Allied**

Fri 6/1 10:00pm \$5 **Cutlass Supreme Evren Goknar (L.A.) Bumper 7**

Sat 6/2 10:00pm \$5 **Get-Go (CO and split 7 inch Release!) Peter Parker (Seattle) Bitesize (split 7 inch Release!)**

Sun 6/3 9:00pm \$5 **La Cerca (Formerly Wise Fool Malcontent) Slowcoach Spore Attic**

Mon 6/4 9:00pm \$8 **Poetry of The Political Imagination & NPA Benefit Aya de Leon Daphne Gottlieb Bamuthi Seeking AfroKen Shailja Patel Meliza Banales Clare Lewis George McKibbens**

Tue 6/5 9:00pm \$5 **Earlimart The Hissypits (NY) Quazar (Minneapolis)**

2330 TELEGRAPH OAKLAND 444-6174 21 & OVER

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SHOWS AT 8 & 9:30PM NO COVER

5/30 WED **DENISE PERRIER** CLASSIC JAZZ 

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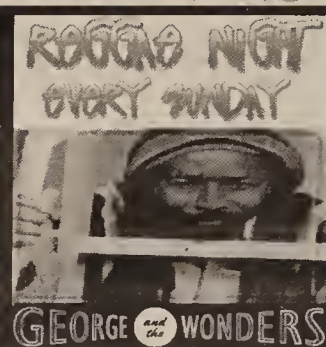
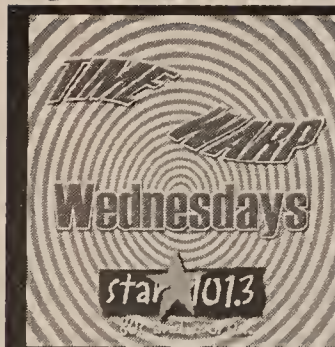
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ENTERTAINMENT NIGHTLY

Mon:	Dinner & a Movie	Fri:	D.J. AK Mixing Top 40, House & R & B
Tues:	Live Cabaret w/ Ricardo	Sat:	D.J. Orbe Playing 70's, 80's & Top 40
Wed:	Time Warp Wed w/101.3 & Steve Masters	Sun:	Reggae w/ George and the Wonders followed by our Private Screening Room "The Soprano's"
Thurs:	Live Salsa w/ D.J. Pete Solis Salsa Lessons		



5/30 Complex Pathos **W**
XIU XIU
WINFRED E. EYE
CASIOTONE FOR THE PAINFULLY ALONE
9:30PM

5/31 Soul & R'n'B **Th**
KOFY BROWN
CD Release Party
10PM

6/1 Vintage Jazz and Blues **F**
LAVAY SMITH AND HER
RED HOT SKILLET LICKERS
PLUS BEN BONHAM 10PM

6/2 1960S NIGHTCLUB/MAGICAL SONGS LATE SHOW **Sa**
HIPHUGGER 10PM
Early Show: Record Release Party
for Ubiquity Records
JAMES COMBS
20 MINUTE LOOP
JUDAH OF THE VELVETEEN 7PM

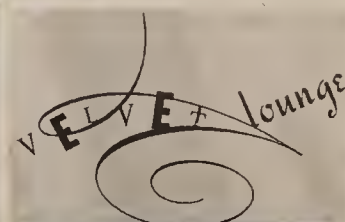
6/3 GOSPEL EUPHORIA **Su**
JOSH FIX & THE FURIOUS
FORCE OF JOY

6/4 Alphabet Soup Jazz **M**
DRED SCOTT
9:30PM

6/5 Uncanny Jazz Abstractions **Tu**
NELS CLINE TRIO
9:30PM

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DOUBLE FUNK CRUNCH
Every Friday
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DJ MANNY PEREZ

Saturday 6/2
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DJ Smooth E
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Wednesday 30

From page 62

Sonidos Amnesia. 9pm, \$3. Latin funk and dub with Chang.
Subconscious Rawhide. 9pm-2am, \$10. DJ competition with residents Josh and Fabuliz.
Subkulture. Venture Frogs, 1000 Van Ness; 409-2550. 9pm-1am. With Zagnut, Dubl-a, Dirty Frank, Fade, and DSP.
Sweet Spot Club 238. 238 Columbus; 434-1308. 9pm-2am. Hip-hop, R&B, and reggae with Joe Quixx, Fuze, and Kevvy Kev.
Synth Blind Tiger. 9pm, \$5. With Jonas Bering, Broker-Dealer, and Jeffroedezack.
Water Garden Butterfly. 10pm. With Label and Vinnie.
Wednesday Sessions Galaxy. 9pm-2am, \$5. House music.

Bay Area

Ascension Blake's. 9:30pm, \$5. House and trance with DJs D, Joey Mazzola, and Alex Van Dune and guests.
Club Fusetti. 10pm. Salsa and merengue. Salsa lessons at 8pm.
Radio 435. 13th St, Oakl; (510) 451-2889. 10pm-2am. '60s ska and Jamaican dub.
Soulvation Ruby Room. 10pm-2am. With DJ Kitty.
Venue Bluesville. 9:30pm-2am. Soul music with DJs Lash and Juice.

Classical

San Francisco Symphony. Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$15-80. The San Francisco Symphony Chorus performs works by Brahms, Strauss, and Shostakovich; baritone Thomas Hampson is the featured performance. Through Fri/1.
San Francisco Symphony open rehearsal. Davies Symphony Hall, 401 Van Ness; 864-6000. 10am, \$16.
Yerba Buena Ensemble. St. Patrick's Church, 756 Mission; 777-3211. Noon. The ensemble performs Pete Schickele's Piano Quintet and Shulamit Ran's Soliloquy for Piano Trio.

Thursday 31

Rock/blues/hip-hop

Alkaline Trio, Dashboard Confessional, Hot Rod Circuit, No Motiv. Bottom of the Hill. 9pm, \$10.
'Angry White Male' tour. Kimo's. 9pm, \$5. See Wed/30.
Garrin Benfield, Froggy. Last Day Saloon. 9pm, \$5.
David Byrne, Joe Henry. Fillmore. 8pm, \$30.
Cappadonna, Major League. Maritime Hall. 8pm, \$18-20.
Daniel Castro. Lou's Pier 47. 8pm.
Chris Cobb. Lou's Pier 47. 4pm.
Dipstick. Club Deluxe. 9:30pm.
Faraway Brothers. Blue Lamp. 9:45pm, \$5.
Flatlanders, Tim and Greg. Slim's. 8pm, \$15. See 8 Days a Week, page 60.
Juce Garcia. Saloon. 9:30pm.
Albert 'King' Giles. Skip's Tavern. 7pm.
Ledisi and Anibade. Cafe du Nord. 10pm, \$5. With DJ JJ.
Mz. Dee Boom Boom Room. 9:15pm, \$4.
Paula D'Rourke, Kenni, Velvet Janes, Dani Linnetz. Hotel Utah. 8:30pm, \$5.
Pure Ecstasy. Glas Kat. 8pm.
Revival, Becoming, Fellada, Psypheria. Pound-SF. 7pm, \$7.
Steel Cut Blues Band. Biscuits and Blues. 9pm, \$7.50.
'Stinky's Peep Show.' Covered Wagon Saloon. 9:30pm, \$5. With Hotbox, Money Shot, and Violet Discord.
Ten Ton Chicken, Tea Leaf Green, New Monsoon. Paradise Lounge. 8:30pm, \$8. With Aimee Porter Band and Ben Graves in the upstairs lounge.
Jimbo Trout and the Fishpeople. Johnny Foley's. 9pm.
Venus Envy. Tongue and Groove. 10pm, \$8.
Zen Guerilla. Lost Goat Eagle Tavern. 9:30pm.

Bay Area

B-Movie Rats, Jack Saints, October Allied. Stork Club. 9pm, \$5.
James Brown, Tower of Power. Paramount Theatre. 7:30pm, \$39-75. Through Fri/1.
Johnny Dowd. Starry Plough. 9:30pm, \$4.
Record-release party.

Jazz/new music

Red Archibald and the Internationals. Top of the Mark. 8:30pm, \$8.
Cabaret showcase. Piaf's. 8:30pm, \$5.

Larry Douglas Quintet. Les Jolins. 8pm.
Chris Fortier and Saya. Butterfly. 10pm. With DJ SoMuchSoul.
Dick Fregulia and Vince Gomez. Cobalt Tavern. 7pm.
Jack Hicks. Carta. 7pm.
Improvisational Arts Ensemble, fluteflute-cellobass+koto. Luggage Store Gallery. 8pm, \$6-10.
Ed Kelly and the Jazz Knights. Pier 23. 10pm.
Shan Kenner's Lithium Lounge. Enrico's. 7pm.
Mike Lipskin and Waldo Carter. Moose's. 8pm.
Sharon McNight. Plush Room. 8pm. Through Sun/3.
Satoru Dda. Jazz at Pearl's. 9pm.
Larry O'Leno. Piano Bar, 1092 Post; 771-2022. 8:30pm. Also Fri/1-Sat/2.

Billy Philadelphia. One Market Restaurant. 7pm. Also Fri/1-Sat/2.
Starlight Orchestra. Starlight Room. 8pm. Also Fri/1.
Ken Vandemark. Bruno's. 9 and 11pm, \$10.
Whirly Bird. Gordon's House of Fine Eats, 500 Florida; 861-8900. 9pm.
Victor Wooten. Great American Music Hall. 9pm, \$16.

Bay Area

Billy Harper Quintet. Yoshi's. 8 and 10pm, \$16. Through Sun/3.
Hot Club of San Francisco. Baltic. 7:30pm, \$5.
Klein Trio. Savanna Grill, 55 Tama Vista, Corte Madera; (415) 924-6774. 7pm.

Howard Nett and Julian Rose. LMNO Restaurant, 827 Washington, Oakl; (510) 625-7990. 7pm.

Folk/world/country

Acoustic open mic. Sacred Grounds Cafe, 2095 Hayes; 387-3859. 7:30pm. With Todd Tholke and guests.
Bluegrass jam session. Atlas Cafe. 8pm.
Julio Bravo. Cafe Cocoma. 8pm, \$10. With DJ Henry.
Candela. Elbo Room. 10pm, \$6.
Culann's Hounds. Johnny Foley's. 9pm.
Kris Delmhorst, Rachel Garlin. Voodoo Lounge. 8pm, \$8.
Tipsy House. Plough and Stars. 7pm.

Bay Area

Bob Dylan song night. Freight and Salvage. 8pm, \$11.50-12.50.
Keni 'El Lebrijano.' Albatross Pub, 1822 San Pablo, Berk; (510) 843-2473. 9pm.
Wake the Dead. Ashkenaz. 9pm, \$10.


Dance clubs

Arabian Nights. El Rio. 9pm. Arabian dance music with a performance by Ultra Gypsy and 3Spell.
Benefit Butter. 6-9pm. With Frenchy Le Freak.
Blend Velvet Lounge. 10pm-2am. World music with residents and guest Sake One.

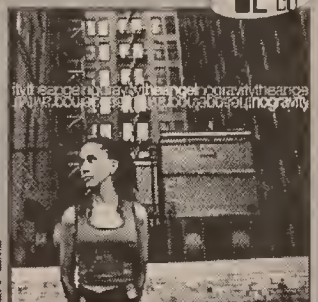
Continued on page 68

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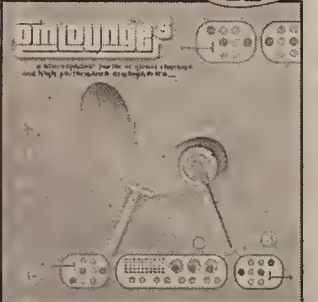
FOR LOVE OR COUNTRY
SOUNDTRACK
MUSIC BY ARTURO SANDOVAL



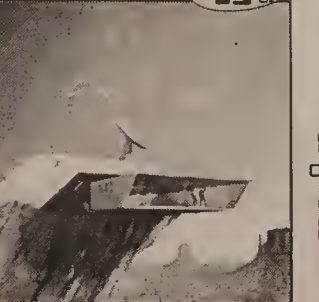
ECHO & THE BUNNYMEN
FLOWERS



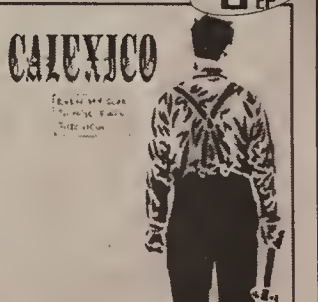
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CANDELA

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Fri. 6/1 \$10*
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FUNK SESSIONS HOSTED BY
JASON OF THE FUNKANAUTS

Tues. 6/5 \$5
NEW ROOTS TO HIP HOP
HOSTED BY FELONIOUS
W/GUESTS: LUNAR HEIGHTS

Wed. 6/6 \$3
NOTHING SACRED

Fri. 6/7 \$5
TEA LEAF GREEN
OUROBOROS

Sat. 6/8 \$5
SHADY LADY

Sat. 6/9 \$10*
QUICKSILVER
FEATURING: DAVID FRIEBERG
& GARY DUNCAN

music calendar

Thursday 31

From page 67

Burnin' Galaxy 9pm-2am. Deep house with Seven and Corazon.

Circuit Breaker Fuse 493 Broadway; 788-2706. 9pm-1:30am. With Centipede, Joe Rice, and Oze.

Downlowd Maritime Hall Lounge 375 First St; (650) 568-1338. 9pm-2am, \$10. Jungle music.

Earthbound Galaxy 6-9pm. Seven, Blue, Smoove, and Chipwich and guests spin downtempo.

Elementary Movida Lounge 9pm. With DJ Sloppy I spinning funk and soul.

Faith City Nights 9:30pm-2:30am, \$10. With residents Blackstone, Ruben Mancias, Jay-R, and Twist.

Foxy Lady Lounge Pow! A Cocktail Lounge. 9pm, \$3. With Neil N. Kizmiarz.

Free Liquid 10pm-2am. With DJ Dimitri and Tee and guests.

Fudge Sacrifice 10pm-2am, \$3. JB spins hip-hop.

Gravity Backflip 10pm, \$5. With DJs Reda and Ahmir.

Ig-nite Annesia 8:30pm-2am, \$3-5. Breaks and nu step with residents Chika and Dov and guest Geometrist.

Kit Kat Endup 10pm, \$12. With resident Marc Jellybear and guests John Howard and N8 Castro.

Meow Glas Kat 10pm-2am, \$10. Urban grooves, hip-hop, and R&B with Switch.

1984 Cat Club 9pm. '80s music.

Popscore 330 Rich 10pm-2am, \$5. Britpop with Aaron Axelsen and Jeremy.

Pub Club Fiddler's Green 1333 Columbus; 339-8784. 9pm-2am, \$5. With residents Johnny O'Blivion and Scott Schaefer.

Reform Skool The Stud 10pm-4am. House music with Spun, Big Red, Poppa, Monkey-boy, and guests.

Sessions Ten 15 Folsom 6pm, \$3-10. Techno and trance with resident Greg Sandler.

Solid Light 839 Geary; 474-3216. 10pm-2am. 2 step and house with Monty Luke and guests.

Soulness Hush Hush Lounge 9:30pm-2am, \$3. DJ Goldmyne and English Steve spin vintage soul and R&B.

Sounds of Om Ruby Skye 8pm-3am, \$15-18. With Soulstice, Afro-Mystik, Marques Wyatt, J-Boogie, Tomas, and John Howard.

Sure Shot The Top 10pm-2am, \$5. Garage, house, and breaks with residents Travis, Ben Cook, and Chris Orr.

Tunnel Top 601 Bush 982-2307. 10pm-2am. Toph One and Eigil spin jazz breaks and funk.

Vault Club 238, 238 Columbus 979-3031. 10pm. Grand opening with David Garcia and Terry Mullan spinning house, trance, and breaks.

Volume Cellar 9pm-2am. With residents Jonathan Stuart and Seth and guest Solar.

What Da Funk Nickie's BBQ 9pm-2am. DJ Motion Potion spins old-school funk and rare grooves.

What You Got An Sibin 9:30pm-2am, \$3. With resident Jon Brown and guests Raoul Khan and Grant B.

Wild Thursdays Roccapulco 3140 Mission; 648-6611. 8pm. Dance music.

Worldwide Lounge Royale 9:30pm-2am. Worldbeat with Papi Chocolate, Corazon, Ron, and Ruben.

Bay Area

Beatdown Jupiter 8pm. Outdoor DJ dance party with Delon, Yamu, and Add One.

Dedicated Followers of Fashion Ruby Room 10pm-2am. Pop music.

Hatcha Bison Brewing Company 9:30pm-2am. Dance music with Raphael and Ken Q.

Psycho-Synthesis Lost City 23 Club 23 Vistacion, Brisbane; (415) 467-7717. 9pm-2am. Industrial, techno, and trance.

Radio 435 13th St, Oakl (510) 451-2889. 10pm-2am. Metal night.

Reggae Lounge On Broadway 334 Broadway, Jack London Sq, Oakl; (510) 663-8189. 9pm-2am, \$6. With Peja Peja, Polo Mo'xquuz, and Ashanti Hi Fi.

Soundboutique Ivy Room 10pm. With residents Jacob and Sean.

Space Monkey Blake's 9:30pm, \$5. With DJs Add One, Big Willie, and Paul Guido and MC UC Buu spinning dance music.

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Thursday, May 31
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W/ ROBERT STEWART,
MARK WILLIAMS
ART LEWIS 10PM

Friday, June 1
SLAPTONES 10PM

Saturday, June 2
CREATION REGGAE 10PM

Sunday, June 3
RHYTHM CITY R&B 5-9PM

Monday, June 4
WHOOA!
STRAIGHT AHEAD JAZZ 9-12PM

Tuesday, June 5
BLUE ROOM BOYS 6-10PM

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CAPTAIN BRINGDOWN

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THE GHOSTS • **THE PINDOWNS**
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Tues JUNE 5- ARLO, DEATHRAY DAVIES,
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EARTHWORKS**

THU 6/14 **Bill Frisell's
New Quartet**
with Greg Leisz
David Pittch &
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Mon 6/18 Bay Area Jazz Vocalist
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Thursday 31

From page 68

Classical

Stephen Paulson UCSF, Cole Hall Auditorium, 513 Parnassus; 476-2675. Noon. The bassist gives the final concert of the season.
San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 2pm, \$15-80. Through Fri/1. See Wed/30.

friday 1

Rock/blues/hip-hop

Avalon Rising, Celtic Chaos Cellar at Johnny Foley's. 9pm, \$5.
Backpages Johnny Foley's. 9pm.
Black Cat Music, Pattern, One Time Angels, Pitch Black Bottom of the Hill. 10pm, \$7.
Blue Wail Skip's Tavern. 9pm. Through Sat/2.
Brass Monkey Orchestra, Psydecar Tongue and Groove. 9pm, \$10.
Critters Buggin Great American Music Hall. 9pm, \$15. Through Sat/2.
Fly Daddies Blue Lamp. 9:30pm, \$5.
Dana Hubbard Lou's Pier 47. 4pm.
Lake Trout Justice League. 9pm, \$10-12.
Liar, Waycross, Beanweevils, Low Tide, Drums 'n' Space, Ronkat, Shauna Hall Paradise Lounge. 8:30pm, \$15. With guests. Benefit for Garrett Whatley.
Johnnie Marshall Boom Boom Room. 9:15pm, \$10.
M. Headphone, Slow Poisoners, Tin Man Hotel Utah. 9pm, \$7.
Milwaukee, Crime in Choir Edinburgh Castle. 10pm.
Mingus Amungus Elbo Room. 10pm, \$7.
Mother Hips, Gourds Slim's. 9pm, \$15. Benefit for Marin Interfaith Homeless Chaplaincy.
Jackie Payne Lou's Pier 47. 9pm.
Process 23 Brainstorm. 8pm.
Richmond Sluts Amoeba Music. 6pm. See A&E review, page 54.
Roux, Soultree, Neptune Project Voodoo Lounge. 9:30pm, \$6.
Slaptones Pier 23. 10pm, \$5.
Spiders and Snakes, Gentleman Callers, Brian Kenny Fresno Kino's. 9:30pm.
Swarm, Storm, Inc., B-Movie Rats, 3 Ball Pound-SF. 7pm, \$10.
Tainted Love Bimbo's 365 Club. 9pm, \$16. Through Sat/2.
Texas Thieves, Hookey Covered Wagon Saloon. 6pm, \$3.
Ron Trent 111 Minna St. 9pm, \$15. With DJ Said.

Bay Area

Alkaline Trio, Hot Rod Circuit, No Motiv, Dashboard Confessional, Bluejacket 915 Gilman. 8pm, \$5.
James Brown, Tower of Power Paramount Theatre. 7:30pm, \$39-75.
Henry Clement Eli's Mile High Club. 8pm.
Dank Man Shank, Sol Americano Blake's. 9:30pm, \$5.
Fitsners, Librarians, 78 RPMs, Reflector Port Lite. 9pm.
For Stars Starry Plough. 9:45pm, \$6.
Jesus Martini, T-Bird Fourth Street Tavern. 9:30pm.
New Moonson Jupiter. 8pm.
Norton Buffalo, Garrin Benfield 19 Broadway. 9pm, \$10.
Raymond Victor Band Baltic. 9:15pm, \$5.

Jazz/new music

Will Bernard Gordon's House of Fine Eats, 500 Florida; 861-8900. 9pm.
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10. Also Sat/2.
Dick Conte Trio Cohalt Tavern. 7pm.
Phillip Crawford and Steve Fowler Carta. 9pm.
Chris Huson Moose's. 8pm.
Gregory James Café Claude. 7:30pm.
Lumen Quartet Canvas, 1200 Ninth Ave; 504-0060. 8pm.
Sharon McNight Plush Room. 8pm. Through Sun/3.
Ricardo Scalas Argent Hotel, Jesters Lounge, 50 Third St; 974-6400. 8:30pm.
Mal Sharpe and Big Money in Jazz Enrico's. 8:30pm.
Marcus Shelby Trio Eastside West. 9pm.
Lavay Smith and Her Red Hot Skillet Lickers, Ben Bonham Cafe du Nord. 7:30pm, \$7.

Erik Truffaz Bruno's. 9:45pm, \$7.
Dianne Witherspoon Jazz at Pearl's. 9pm. Through Sat/2.

Bay Area

Steve Coleman and Five Elements UC Berkeley, Hertz Hall, Berk; (510) 643-9990, ext 323. 8pm, \$15. See A&E review, page 53.
Billy Harper Quintet Yoshi's. 8 and 10pm, \$20. Through Sun/3.
Bill Horowitz, Adam Levy Threesome Tiava Space, 3192 Adeline, Berk; (510) 649-8744. 8pm, \$10. See 8 Days a Week, page 60.

Folk/world/country

Boca do Rio Butterfly. 11pm. With DJ Soulsalaam.
Choro Time Circadia. 8pm, \$3.
Mary Ellen Donald Clarion Music Center, 816 Sacramento; 391-1317. 8pm, \$15.
Ali Khan Band, Mixtape from Mars, Jou Jou 2050 Bryant; 430-1269, ext 2126. 8:30pm, \$12-15.
Paddy's Dream Plough and Stars. 7pm.
Slante Viva Ireland's 32. 9pm.
Sonando 850 Cigar Bar. 9pm.

Bay Area

Vince Black and Root Awakening Ashkenaz. 9:30pm, \$11.
Japonaire Elephants, Hoarhound, How You Duo Temescal Arts Center, 511 48th St, Oakl; (510) 839-7558. 8:30pm, \$6-10.
Los Mapaches La Peña Cultural Center. 7:30pm, \$3-6.
Riders of the Purple Sage Freight and Salvage. 8pm, \$16.50-17.50.

Dance clubs

Activate Light, 839 Geary; 552-1346. 5-10pm, \$4. Techno happy hour with Kylene, Chameleon, and Brian Cox.
Aranji Club Six. 10pm-2am, \$10. With Vajra, Dr. Spook, Psythetic, and Barefoot, and a live performance by Bufo.
Assimilate 2000 Cat Club. 9:30pm-3am. With DJs Damon and Viper.
Bassik Broadway Studios. 8pm, \$10. With Jen, John Howard, Rachel, Gabe, Cue, and Raffi.
Bassment Ten 15 Folsom. 10:30pm-4am. Jungle music with rotating residents.
Bubble and Squeak Amnesia. 9pm-2am. With Tom Thump, Soulsalaam, and Ted Shred.
Candy Sacrifice. 10pm-2am, \$5. Hip-hop, rock, and new wave with Spin and Grand T.
Chula The Stud. 10pm-3am, \$6-8. Latin and salsa with residents.
Club NV 9:30pm. House and salsa with Greg Lopez, Von, and Tony O.
Club Nzinga El Rio. 9pm, \$7. Jose Ruiz spins world beat.
Club Q Club Townsend. 9pm-3am, \$10-12. Hip-hop and house with Page Model.
Cymbiosis Movida Lounge. 7pm. Hip-hop, Latin and funk with Mike Styles.
Fag Fridays Endup. 10pm-5:30am, \$8. With residents Rolo and Ruben Mancias.
Five 330 Ritch. 10pm, \$10. Namane and Henry spin R&B and dancehall.
Future Fridays Maritime Hall Lounge, 375 First; 281-0777. 9pm-2am, \$10-15. Dance music.
Hai Karate Hush Hush Lounge. 9pm-2am, \$5. With Neel N Kizmiyaz and Claire Ahll.
Havana Backflip. 5pm. Happy-hour party.
Life VSF, 278 11th St; 210-8633. 10pm-2am. Soul, R&B, club classics, and grooves.
Mandala Amoeba Music. 7pm. DJ music.
Metronome Ballroom 9pm-midnight, \$6-14. Ballroom dance party. Dance lessons at 7:30pm.
Musical Chairs 330 Ritch. 6pm. With T-Love, Dan, and guests.
Nickie's BBQ 9pm-2am. Wisdom spins funk and soul classics.
Nikita Ten 15 Folsom. 10pm, \$15. With Joshua Ryan.
Oxygen 111 Minna St. 9pm-2am, \$12. Julius Papp spins house music.
Pow! A Cocktail Lounge 6pm, \$3. Tribal house and Latin music with Be Smiley.
Re-cycle Space 550. 10pm-6am. With Terry Mullan, Armann the Brainchild, and others.
Satellite Light, 839 Geary; 474-3216. 10pm-2am, \$5. With residents Scott Carrelli and John Schiffer and guests.
Sequence Glas Kat. 10pm-2am. With RTiger, Bruce, Switch, and rotating residents.

Continued on page 73



The Lexington Club
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TONE-TONI'S DRUMMER,
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music calendar

Friday 1

From page 71

Sojucious Rohan Lounge. 9pm-2am. Lounge music with residents Ted and Fred. **Square Ruby Skye**. 9pm-3am. With Reda and MFR.

Step An Sabin. 10pm-2am, \$5. 2 step with John Paul, Enzyme, Dom Some, and guest Scott Edmonds.

Stir Friday 111 Minna St. 5:30-9pm, \$3. Dance music with Jason Fluid and Maneesh the Twister and guests Jon Santos.

Sundance Saloon King Street Garage. 9pm-2am, \$10. Country-western.

Sweet Blind Tiger. 10pm-2am, \$5. With Norman Stradley and Sherif.

Tight Sno Drift. 10pm-4:30am. Hip-hop and house with residents and guests Doc Scott and DJ Lee.

Variance 26 Mix. 10:30pm, \$5. Brent Northey, Mark Sires, Brian Schmitt, and Paul Harbison spin a variety of dance styles.

Wisdom Club 238, 238 Columbus; 979-3031. 9:30pm. 9pm-6am, \$10. House, progressive, and hip-hop with Rick Lee and DJ Booker.

Bay Area

Club Fusetti 10pm. CD-release party for Venkashambar.

Radio 435 13th St, Oakl; (510) 451-2889. 10pm-2am. Glam, rock, and pop from the '70s and '80s.

Rhythm Method 1803 Webster, Oakl; (415) 339-8466. 10pm, \$5. House music with Bones, Adonis, and Gordon.

Ruby Room 10pm-2am. '70s and '80s glam rock and pop music.

Classical

Music Theater Collective St. Matthew's Lutheran Church, 3281 16th St; 863-6371. 8pm, \$10. The collective performs songs and opera arias by local composers.

Tom Rose and the Chamberlain String Quartet Old First Church. 8pm, \$9-12. The clarinetist is joined by the quartet in a concert of works by Matthew Naughtin.

San Francisco Opera War Memorial Opera House, 310 Van Ness; 864-3330. 8pm, \$23-165. A performance of La Traviata is given as part of the monthlong Verdi festival.

Through Sat/30.

San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$15-80.

Teatro Gioco Vita Gershwin Theater, 2350 Turk; 788-7142, ext 18. 8pm, \$10. The Italian theater company performs Verdi's opera *The Night of San Donato*.

Bay Area

San Francisco Concert Choral Sanchez Concert Hall. 7:30pm, \$8-15. The chorale gives a concert of popular works titled, "A Little Madness Now and Then."

saturday 2

Rock/blues/hip-hop

Bobbie Bean Lou's Pier 47. Noon.

Blue Wall Skip's Tavern. 9pm.

B-Movie Rats, **Loose Lips**, **Uberkunst**,

Filthmilk Kimo's. 9:30pm, \$5.

Box Set Duo Noe Valley Ministry. 8pm, \$14-15.

Chazz Cats Johnny Foley's. 9pm.

James Combs, **20 Minute Loop**, **Judah Cafe du Nord**. 7pm, \$5.

Critters Buggin, **Les Claypool Great American Music Hall**. 9pm, \$15.

Deadweight, **Birdsaw**, **Bluebeard Bottom of the Hill**. 9pm, \$7.

Emanet Seventh Note, 915 Columbus; 921-2582. 10pm.

Jaded Internet Veterans Voodoo Lounge. 9pm.

Joy Ride, **Drool** Ireland's 32. 9pm.

Anna Kristina Session Circadia. 8pm, \$3.

Curtis Lawson Lou's Pier 47. 4pm, \$3.

Low Life, **All Bets Off**, **Antagonist**, **Severed Savior**, **Boof**, **240 Pound-SF**. 7pm, \$8. Benefit for West Memphis Three.

Mermen, **Shitones** Paradise Lounge. 8:30pm.

Naked Barbies, **Little Fuzzy** and **Judah Eden** El Rio. 10pm, \$5.

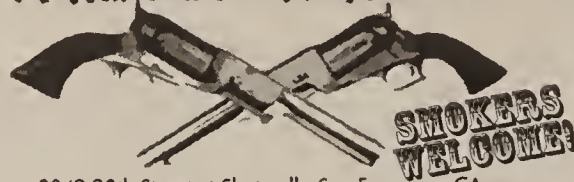
Johnny Rawls Boom Boom Room. 9:15pm, \$10.

Annie Sampson Lou's Pier 47. 9pm, \$10.

Shut-Ins Atlas Cafe. 4pm.

Continued on page 74

THIEVES TAVERN



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Traditional Brazilian Jazz

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Sat., June 9 - **THE CROOKED JAOES** Plus Pig Iron - \$12adv/\$14door

For information call (415) 454-5238. To purchase advance tickets by mail, send checks to **SF Live Arts**, PO Box 862, Fairfax, CA 94978. Please specify which show you want. Your tickets will be held at the door.

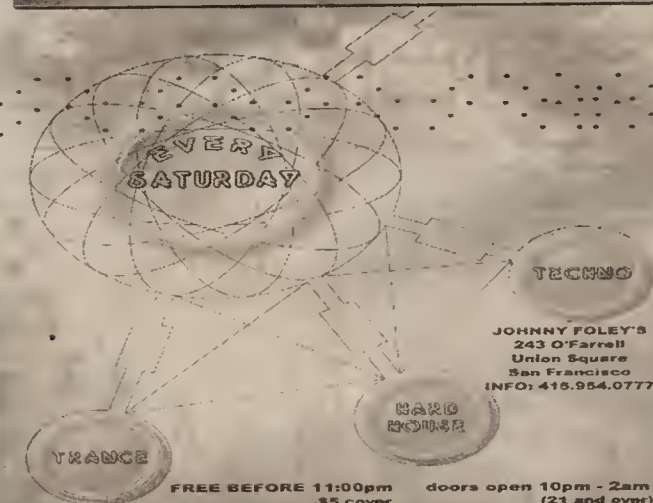
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june 3
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show 8

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Nobukazu Takekura
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info line: 621-4455

Wed 5/30 9:30 \$6
Thu 5/31 9:00 \$10
Fri 6/1 10:00 \$7
Sat 6/2 9:00 \$7
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Replicator

Alkaline Trio
Dashboard Confessional
No Motiv
Hot Rod Circuit

Black Cat Music
The Pattern
One Time Angels
Pitch Black

Deadweight
Birdsaw
Bluebeard

Bob Log III
Immortal Lee County Killers
Gasoline
Greenhorn

Mountain Consolidated
Visitor Jim

Live Human
The New Dealers

Alabama Thunderpussy
Suplex
Dixie Witch

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Graham Connah's Jettison Stinky
a tribute to 1974
Fri 6/8
Oranger
Carlos Smarties
Petrol
American Heartbreak
The Substitutes
Sat 6/9
Cinerama
Mates of State
Orange Peels
Sun 6/10
Bantam Rooster
Lost Kids
Skirts
all-you-can-eat BBQ at 4
Mon 6/11
Magic Magician
(John Atkins from 764-HERO)
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6/21 THE CLIENTELE
6/22 NEBULA

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music
calendar rock, jazz, folk/world, dance clubs & classical

Saturday 2

From page 73
Smoke Daddies Blue Lamp. 9:30pm, \$5.
Sons of Champlin Fillmore. 9pm, \$21.50.
Stymie and the Pimp Jones Luv Orchestra, Fatty Acid Tongue and Groove. 9pm, \$10.
With DJ Motion Potion.
Tainted Love Binbo's 365 Club. 9pm, \$16.
Workin' Stiffs, Strychnine, Put Downs, Radio Reelers Covered Wagon Saloon. 8:30pm, \$6.

Bay Area
Avi Bortnick Group Jupiter. 8pm.
Roberta Donnay, Playtonics Adelphi Center for the Arts, 2167 Central, Alameda; (510) 814-9262. 7:30pm, \$3-8.
El Dopa, Deadbodieseverywhere, Shadow People, Ludicra, Ballast 915 Gilman. 8pm, \$5.
Shelley Doty X-tet, Noelle Hampton Fourth Street Tavern. 9:30pm.
Howlers Baltic. 9:15pm, \$5.
Left Out Lamont, Chantigs, Visitor 42 Port Lite. 9pm.
Zigaboo Modeliste and his New Aahkestra 19 Broadway. 9pm, \$10.
Chuck Prophet and the Mission Express, Mountain Consolidated Starry Plough. 9:45pm, \$7.
Sixty Foot Time, Librarians Eli's Mile High Club. 3pm. With free BBQ.
Ron Thompson Eli's Mile High Club. 8pm.
Upside Down and Backwards Jack's Bistro, 10 Washington, Jack London Square, Oak; (510) 444-1551. 9pm.

Jazz/new music

Faye Carol Bruno's. 10pm, \$7.
Lori Carsillo Café Claude. 7:30pm.
Jeanne Hoffman Moose's. 8pm. Also Tues/5.
J.P. Orbit, Barton-Tyler Band, Milo's Phantom Jazz Quintet Hotel Utah. 9pm, \$7.
Ben Kramers with Candlelight Dub Eastside West. 9pm.
Michael LaMacchia Trio Cohalt Tavern. 7:30pm.
Adam Levy Gordon's House of Fine Eats, 500 Florida; 861-8900. 9pm.
Live Wire Starlight Room. 8:30pm.
Jenna Mammina Enrico's. 8:30pm.
Sharon McNight Plush Room. 7:30pm.
Pelo Mar Cafe do Brasil, 1106 Market; 626-6432. 9pm.
Mitch Schriff and Alexander Smith Carta. 7:30pm.
Snake Trio Butterfly. 11pm. With DJ Label.
Ronald Wilson Quintet Les Jonins. 8pm. Also Mon/4.

Bay Area
Billy Harper Quintet Yoshi's. 8 and 10pm, \$20.
Through Sun/3.
Howard Nett, Julian Rose, Matt Grippo LMNO Restaurant, 827 Washington, Oak; (510) 625-7990. 8pm.
Ellen Robinson No Name Bar, 757 Bridgeway; (415) 332-1392. 9pm.

Folk/world/country

Bachir Attah, Cheb I Sabbah Justice League. 9pm, \$10-12.
Creation Pier 23. 10pm, \$5.
RPM Plough and Stars. 7pm.
Manuel Torres y su Orquest Carib 850 Cigar Bar. 9pm.
Blue and Tan Cato's Ale House. 6pm.
Inkuyo La Peña Cultural Center. 8:30pm, \$12-14.
Nobody from Ipanema Blake's. 9:30pm, \$7.
Rebecca Riots Freight and Salvage. 8pm, \$15.50-16.50.
Zydeco Flames Ashkenaz. 9:30pm, \$11.

Dance clubs

Bas 9:30pm-2am. House, salsa, and club music with David Murray, Tony O, and Jojo.
Benefit for Nectar El Rio. 3-8pm, \$7. With Edaj. Complimentary BBQ at 3pm.
Black and Black Ball King Street Garage. 9pm-3am, \$10-15. New wave music with residents Skip and Shindog and a guest performance by Information Society.
Bohemia 1624 California; 474-6968. 10pm-2am. House music with rotating residents.
Bottom Heavy The Top. 7-10pm. With J. Falcone, Fiction, John Paul, Enzyme, and Dom Some. 10pm-2am. U.K. garage and drum 'n' bass with rotating residents.

Bridge Kelly's Mission Rock, 817 China Basin; 626-5355. 10pm-4am, \$15.
Canvas 1200 Ninth Ave; 504-0060. 8pm. Progressive house with Check and others.
Cheetah Cellar. 9:30pm-2am. Dance music with Jerry Ross, Mind Motion, and several others.
Colorwheel Oxygen Bar. 9pm-4am. With Tom Thump, Oliver Goss, and Graeme.
Eklektic Cat Club. 10pm-3am. Drum 'n' bass with residents and guest Meat Katie.
Electrolush Blind Tiger. 10pm-2am, \$5.
House with rotating residents.
Emoto 26 Mix. 10pm-2am, \$6. See 8 Days a Week, page 60.
Excess Club 238, 238 Columbus; 434-1308. 9pm-6am, \$15. With Pablo, Demilo, Ben Doren, Booker, and Hemming.
FutureRoots Movida Lounge. 9pm. With Kevin and Huckster.
Groove Kitty Glas Kat. 9:30pm-2am. Disco, house music, and hip-hop with residents.
Hektik Cat Club. 10pm-3am. Breaks with rotating residents.
Hip Hugger Cafe du Nord. 10pm, \$7. '60s music.
Hit Parade Nickie's BBQ. 9pm-2am. Kevin and George spin disco, funk, and soul.
Incognito Rawhide. 9pm, \$7-13. Trance, techno, and house with Ecco and Vlad.
Kojak Hush Hush Lounge. 10pm-2am, \$5.
With Cool Chris, Vinnie Esparza, and guest Egon.
Lifted Soul HiFi. 9pm. Deep house with Dwight Johnson.
Lights Out Light, 839 Geary; 474-3216. 10pm-2am, \$10. Progressive house and trance with Taj.
Looq 111 Minna St. 10pm, \$10. Trance with Spesh, Gil, and Hyper D.
Luscious Gaba, 2565 Mission; 970-9777. 9pm. Dancehall, hip-hop, and house with Henry, Toks, Dedan, and Kevvy Kev.
Marriage Club Six. 10pm-4am, \$10. House and trance with Garth, Gianni, J'miah, and Sindlecker.
Metronome Ballroom 9pm-midnight, \$6-14. Swing and lindy hop dancing with DJ Spencer. Dance lesson at 7:30pm.
Nice Big Blu Marble, 1808 McAllister; 409-9700. 8pm, donation. With Pep Nyse, Harry Who, John Howard, and Drty Haro.
Other Whirled Endup. 6am-4pm. With Nobel, Vince, Christine, and Daniel.
Pow! A Cocktail Lounge 9pm, \$3. House music with Fadrian and Sutake.
Release Ten 15 Folsom. 10pm-6am. With Satoshi Tomiie and Marques Wyatt.
Remedy Big Heart City. 9pm-4am. House, soul, and R&B with residents.
Royale 9:30pm-2am. Dance music with Willie and Ted Shred.
Rubbish Jezebel's Joint. 8pm, \$10-15. Funk and disco with Claire Ahl.
San Francisco Butter. 9pm. With rotating residents Lele, Dano, JZ, David Coleman and Sen-sei.
Sexy Provocative Schroeder's, 240 Front; 289-2030, ext 4. 9:30pm-2am. R&B, hip-hop, dancehall, and club classics with T.D., Franzen, D-Sharp, and Rolo 1-3.
SubZero Sno-Drift. 10pm-4am. House music with resident Sean Ferguson and guest Tom Hoch.
Supastar Sacrifice. 10pm-2am, \$5. With local DJs.
12001 Lounge An Sibin. 8pm-2am, \$3. Bles, Dr. Chill, and others spin downtempo, house, and electro.
Universe Club Townsend. 9:30pm-7am, \$15-18. House music with David Harness and Jamie J.
Vinyl Galaxy. 10pm-2am. With Juss Derek and Luke and guest Solar.
Zebra Records' 2001 DJ competition finals 330 Ritch. 2-8pm, \$7. With guests Shortkut and Cobi.

Bay Area
Gravity Club Fusetti. 10pm. Funk, house, and club music.
Heaven Peacock Gap Country Club, 333 Biscayne, San Rafael; (510) 594-1400. 9pm-4am, \$15-20. Multimedia party with Bay Guardian staffer Laird, Lorin, Goz, Leslie Schill, and others.
Rimshot Bench and Bar, 120 11th St; (510) 839-0580. 9pm, \$6-8. Hip-hop, R&B, house, and reggae.
Supersonic Boom Radio, 435 13th St, Oak; (510) 451-2889. 10pm-2am.

Continued on page 76

tree

anastasio

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music
calendar rock, jazz, folk/world,
dance clubs & classical

Saturday 2
From page 74

Classical

SF Chopin competition for young pianists SF Conservatory of Music, Hellman Hall, 1201 Ortega; (925) 247-0894. 9:30am. This sixth annual contest between 23 prodigies ranging from ages 8 to 15 is open to the public.

Bay Area

Empyrean Ensemble Julia Morgan Center for the Arts, 2640 College, Berk; (925) 798-1300. 8pm, \$14-18. The ensemble premieres a new work by Pulitzer Prize-winner Mario Davidovsky titled *Cantiones Sine Textu*. Soprano, Susan Narucki headlines.
Cheryl Keller and Sara Evinger St. John's Episcopal Church, 1707 Gough, Oakland; (510) 339-2200. 8pm. The sopranos perform a concert of poetry and music, "Cartes Postales (Postcards)," with narration by pianist James Meridith.

sunday 3

Rock/blues/hip-hop

Antiseen, Lime Cell, Hammerlock Turpentine Covered Wagon Saloon. 8:30pm, \$8.
Blues jam Blue Lamp. 9:45pm. With Pimp Daddy Jesus.
Blues jam Skip's Tavern. 4pm. With Regi Harvey and Thunder Blue.
Calexico, Kingsbury Manx Bimbo's 365 Club. 8pm, \$14. See 8 Days a Week, page 60.
Grash Test Dummies Fillmore. 8pm, \$18.50.
Rebecca Gates, David Hopkins Make-Out Room. 8:30pm, \$6.
Loadstar, Longshot Covered Wagon Saloon. 3pm.
Bob Log III, Immortal Lee County Killers, Gasoline, Greenhorn Bottom of the Hill. 5:30pm, \$8. All-you-can-eat BBQ at 3pm.
Nubs, Ghosts, Pindowns Paradise Lounge. 8:30pm.
Pomegranate, Evren Goknar, Debra Bartley Hotel Utah. 8:30pm, \$5.
Rhythm City Pier 23. 5pm, \$5.
Spaceboy, Operator Generator, Epicedium, Neon Lobster Kimo's. 6pm, \$5.
Elmer Lee Thomas Lou's Pier 47. Noon.
Wasabi Boom Boom Room. 9:15pm, \$3.

Bay Area

Bobbyteens, Fleshties, Putdowns, Flakes Port Lite. 4pm, \$5. With BBQ.
Hurricane Sam Freight and Salvage. 8pm, \$15.50-16.50.
La Mune Fourth Street Tavern. 9:30pm.
Open mic Bison Brewing Company. 7:30pm.

Jazz/new music

Rich Armstrong Quartet Starlight Room. 8pm.
Opie Bellas Top of the Mark. 8:30pm, \$8.
Ezra Gale Quartet Albion, 3139 16th St; 552-8558. 6pm.
Golden Gate Park Band Golden Gate Park, Music Concourse; 831-2783. 1pm.
Mike Greensill and friends Moose's. 7:30pm.
Jeanne Hoffman Moose's. 12:30pm.
Shan Kenner Trio Vesuvio Cafe, 255 Columbus; 362-3370. 4pm.
Love Motel Rasselas. 6pm.
Larry O'Leno Piano Bar, 1092 Post; 771-2022. 4:30pm.
Mitch Schriff and Alexander Smith Carta. 7pm.
Dred Scott Enrico's. 7pm.
Ted Shafer's Dixieland Jazz Band Les Joulins. 8pm.
Tom Shaw Carta. 11am.
Faith Winthrop Old First Church. 5pm, \$9-12.

Bay Area

John Bischoff, David Kwan and antimatter Tuva Space, 3192 Adeline, Berk; (510) 649-8744. 8pm, \$9.99.
Dori and Dave 19 Broadway. 4:30pm.
Billy Harper Quintet Yoshi's. 2 and 8pm, \$5-20.
Jazz jam session Bluesville. 8pm.
Anton Schwartz Cato's Ale House. 6pm.
Colin Wenhardt Quintet 19 Broadway. 9pm.

Folk/world/country

African Rhythm Messengers, Victor Sila Justice League. 9pm, \$13.50-15. With DJs Tony

Moses, Lady Souljah, and Omar Fall.
Candela El Rio. 4pm, \$8. With omnivore BBQ at 3pm.
Crikrats Attic Club, 3336 24th St; 643-3376. 9pm.
Tony McMahon Johnny Foley's. 9pm.
Seisiun Plough and Stars. 7pm. With Jack Gilder, Junji Shiota, and Kevin Bernhagen.

Bay Area

Brassworks Ashkenaz. 3pm, \$5-10.
Cerro Negro Baltic. 6pm, \$5.
'Starry Session' Starry Plough. 8pm. Traditional Irish music with Shay Black.

Dance clubs

Barefoot Boogie Rhythm and Motion, 1133 Mission; 905-6413. 7:30-11:30pm, \$8. Dance music.
Bionic The Top. 10pm-2am. With Solar, Mark E. Quark, and Iz.
Brainwash 5-8pm. Turtle spins drum 'n' bass.
Broadway Studios 9pm. Argentine tango. Dance lesson at 7pm.
Bump Cat Club. 3:30am. With Jason G and Tedd Ellison.
Club Havana Jelly's. 4pm, \$7. Latin music with Mazacote and DJ Luis Medina.
Compression An Sabin. 6-10pm. Rave music with residents. 10pm-2am, \$3. Drum 'n' bass.
Den Galaxy. 9pm-2am. With Dano, JZ, and fredness.
Devotion Endup. 8pm-2am, \$10. House music with resident Ruben Mancias.
Dub Mission Elbo Room. 9pm-2am, \$7. Dub and reggae with J-Boogie and Vinnie.
Entropy Charlie's Club, 309 Cortland; 206-9367. 9pm-2am. Electro, industrial, and synth pop with Feist and Hasenphucker.
Fame Galaxy. 2-10pm. 2 step party with Foxee, Patrick Wilson, Filthy Rich, and Rasoul.
Karma Bas. 10pm, \$5. Funk and house with Jerry Ross.
Metronome Ballroom 8-11pm, \$6-14. Salsa dancing. Dance lesson at 6:30pm.
Pleasuredome Club Townsend. 9pm-3:30am, \$7. With Neil Lewis and Jeff Johnson.
Rebirth 330 Ritch. 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.
Rehab Sno-Drift. 2-8pm. With rotating residents.
Reggae Sundaze Nickie's BBQ. 9pm-2am, \$5. Reggae music spun by DJ King David, General Patton, and other residents.
Sand Light, 839 Geary; 474-3216. 10pm. With Charlie Bucket and guests.
Spundae Ten 15 Folsom. 9pm-6am, \$5. With Sander Kleinenberg.
Subzero Frequencies Hush Hush Lounge. 8pm-2am, \$5. Ambient and downtempo with Simple Sample and Ebbnflo.
Sundance Saloon King Street Garage. 6-11pm, \$5. Country-western. Listening party for K.T. Oslin.
Sunday School Sno-Drift. 8pm-4am, \$10. House and downtempo with residents.
Sushi 26 Mix. 7-midnight, \$5. With DJ Gray and rotating residents.
T-Dance Endup. 6am. House music with rotating residents.
Test Pressings HiFi. 10pm-2am, \$5. With Russell Vargas and Eliga Mayhew.
Women's dance Maritime Museum, Bay View room, 890 Beach; 255-2937, ext 308. 3pm. LGBT celebration with Lori Z.

Bay Area

Dollar Bill Sundays Brew's, 341 13th St, Oakland; (510) 465-2739. 9pm.
Summer Planet Club Fusetti. 10pm. World beat and house music.

Classical

Stuart Canin California Palace of the Legion of Honor, Florence Gould Theatre, Lincoln Park, 34th Ave at Clement; 575-1102. 2pm, \$20-25. The local musician gives a recital of sonatas on the "David" Guarneri del Gesu violin.
Raizes Quartet National Shrine of St. Francis of Assisi, 610 Vallejo; 983-0405. 4pm. The ensemble performs Renaissance and contemporary works.
Martha Rodriguez and Abraham Aviles-Scott CMC, 544 Capp; 647-6015. 4pm. The mezzo-soprano and tenor perform works by Obradors, De Falla, and Quilter.

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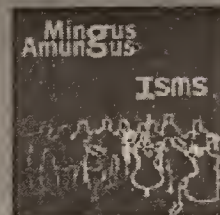
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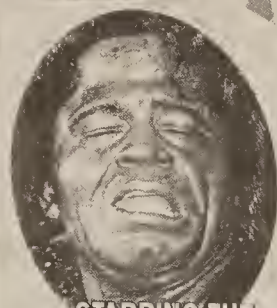
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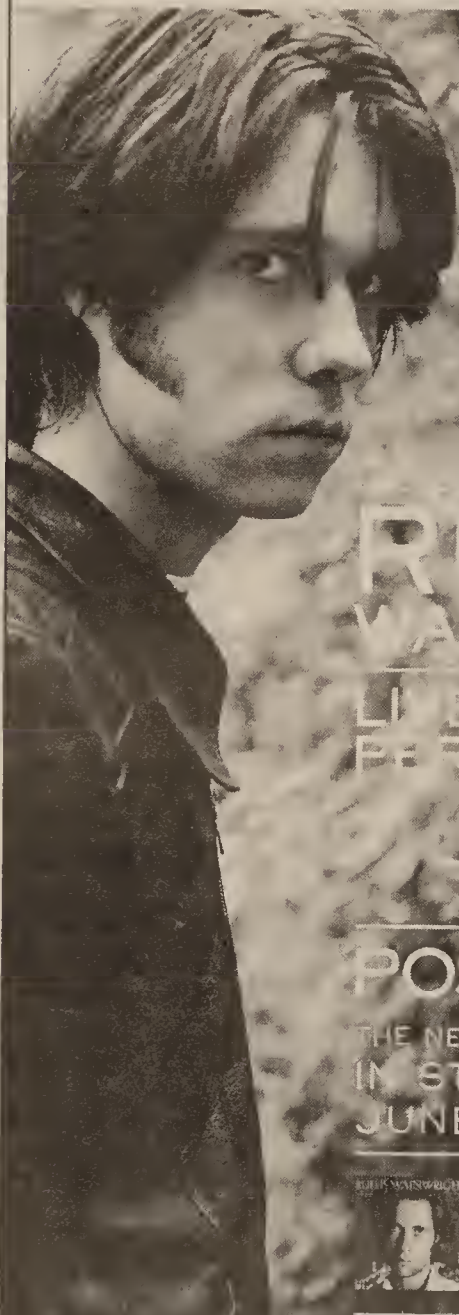
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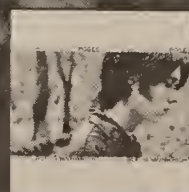
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Monday 3

From page 76

Masterworks Chorale of San Mateo First Unitarian Universalist Church, 1187 Franklin; (650) 579-5568. 4pm, \$16-19. Richard Garrin conducts the 60-voice chorus in David McCulloch's *Holocaust Cantata*.

Bay Area

Mini-Schubert festival Crowden School, 1475 Rose, Berk; (510) 559-6910. 4pm, \$10. Several musicians, including Nina Bodnar, Benjamin Simon, and Gianna Abondolo, perform works by the composer.
Oakland Youth Orchestra Oakland Zoo, 9777 Gold Larks, Oakl; (510) 832-7710. 1pm. The orchestra gives a warm-up concert before its tour through Italy.
Prometheus Symphony Orchestra St. Ambrose Church, 1145 Gilman, Berk; (925) 447-3659. 3pm. The orchestra performs works by Rimsky-Korsakov and Debussy with the Voice Women's Choral Ensemble.

monday 4

Rock/blues/hip-hop

Ian Brennan show *Brainwash*. 9pm.
'Brokedown Opry' Kimo's. 7:30pm, \$5. Open mic.
Jimmy Dewrance Blues Band Boom Boom Room. 9:15pm, \$3.
Five for Fighting, Matt Nathanson *Bimbo's* 365 Club. 8pm, \$10.
Mountain Consolidated, Visitor Jim Bottom of the Hill. 9pm.
Open mic Hotel Utah. 7:30pm. With Dayla Soul.
Open mic Skip's Tavern. 7pm. With Regi Harvey.

Bay Area

All star jam Blake's. 9:30pm, \$3. With the Steve Gannon Band and Mz. Dee.
Green Eggs and Schramm Fourth Street Tavern. 9:30pm.

Jazz/new music

Hal Bigler San Francisco Brewing Company. 8pm.
Clairee and Ken French *Enrico's*. 7pm.
Contemporary Jazz Orchestra Jazz at Pearl's. 9pm.
Ruth Davies and Kevin Gibbs *Moose's*. 8pm.
Oick Fregulia One Market Restaurant. 7pm.
Ezra Gale Trio North Star Restaurant, 288 Connecticut; 551-9840. 6pm.
Ored Scott Cafe du Nord. 9:30pm, \$5.
Swing Session Starlight Room. 8:30pm.
Whoa Pier 23. 9pm.

Bay Area

Bill Bell *Yoshi's*. 8 and 10pm.
Jazz improv jam session Black Dot Cafe, 2330 International, Oakl; (510) 533-6629. 9pm, \$3.
Susie Laraine Quartet Anna's, 1801 University, Berk; (510) 849-2662. 8pm.

Folk/world/country

Acoustic open mic Blue Lamp. 9:30pm.
Liza Silva y Voz Oo Brazil Top of the Mark. 8:30pm, \$8.

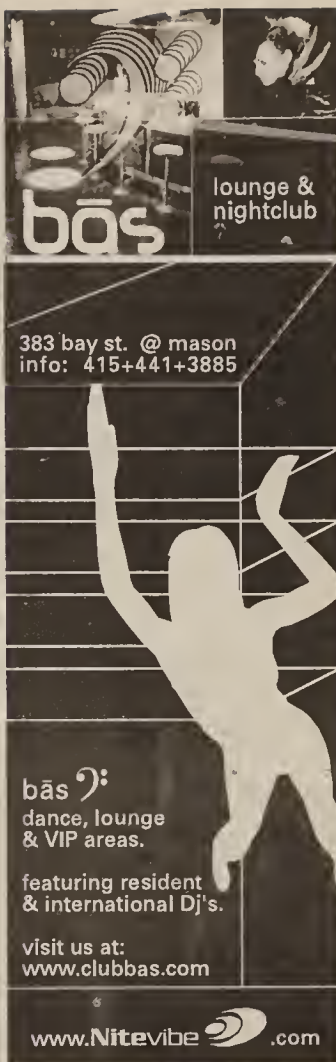
Bay Area

'Ceili' Starry Plough. 9pm. Traditional Irish music.
Flying Other Brothers, Pete Sears, Greg Anton, David Gans *Ashkenaz*. 7pm, \$10-15.
Oanny Uzilevsky 19 Broadway. 9pm.

Dance clubs

Club Oread Justice League. 9pm, \$10. Reggae and dancehall.
O.Volution Pow! A Cocktail Lounge. 8pm-2am. With Ms. Dress.
Frizar The Top. 10pm. With rotating residents.
Grateful Oead Jams Nickie's BBQ. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.
Lo-Key Lounge An Sibin. 9pm-2am, \$3. Downtempo with Delon, Yamu, and Add One.
Milkshake Mondays Sno-Drift. 10pm-2am. With Travis.
Open turntables Movida Lounge. 8pm.

Continued on page 80



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HOTEL UTAH
500 4th Street @ Bryant
(415)-546-6300

Wed 5/30 8:30 PM
\$5 Earbuzz.com "Buzz Show"
w/ Garrin Benfield
Gina Graziano & the Grappa Brothers
The Bluescasters

Thur 5/31 8:30 PM
\$5 "Best Of the Divas"
w/ Paula O' Rourke (Tiny) Kenni
Velvet Janes
Dani Linnetz

Fri 6/1 9 PM
\$7 **M Headphone**
Slow Poisoners
Tin Man

Sat 6/2 9 PM
\$7 Sound Booth Productions Presents
Milo's Phantom Jazz Quintet
Barton/Tyler Band
J.P. Orbit

Sun 6/3 8:30 PM
\$4 **Pomegranate**
Evren Goknar
Debra Bartley

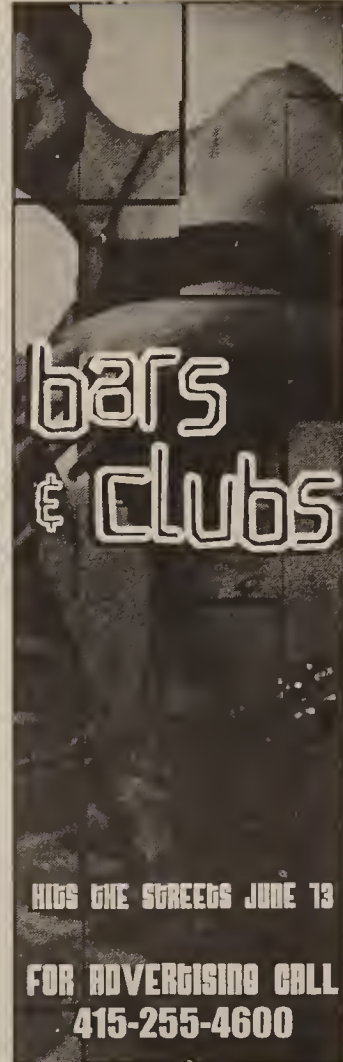
Mon 6/4
Open Mike w/ Dayla Soul...7:30 sign ups FREE

Tues 6/5
Divabands w/ Christie McCarthy, Augustus Smiles, True Margrit

UPCOMING:

6/6 THE ROYAL DEUCES, BUO FOX FIVE
6/7 WONDERLAND AVENUE, URBAN WARRIOR
6/8 UTAH GIRL, FAMOUS LAST WORDS, FYNN
6/9 AMY MEYERS BAND, JESSIE TURNER BAND, BLAME SALLY
6/10 MILKTOOTH, BIG RED ORANGE, ROBBER BARONS
6/11 OPEN MIKE W/ DAYLA SOUL
6/12 DIVABANDS W/ GROOVY JUOY, ANNA KRISTINA SESSION, VANESSA LOWE

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bars & clubs

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Concert Update
sfbg.com

coming up

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THE SIMPLE THINGS
QUICKSTEP MANUEVER
BIG IN JAPAN
5/30 Pound, SF

ALKALINE TRIO
DASHBOARD
CONFESSIONAL
5/31 Bottom of the Hill

DAVID BYRNE
5/31 The Fillmore

REVIVAL
BECOMING
5/31 Pound, SF

BLACK CAT MUSIC
THE PATTERN
5/1 Bottom of the Hill

WARM
STORM INC.
6/1 Pound, SF

TEXAS THIEVES
HOOKEY
6/1 Covered Wagon

TESTAMENT
6/1 Maritime Hall

WORKIN' STIFFS
STRYCHNINE
PUT DOWNS
RADIO REELERS
6/2 Covered Wagon

LOWLIFE
ALL BETS OFF
6/2 Pound, SF

THE GREENHORNS
THE IMMORTAL LEE
COUNTY KILLERS
GASOLINE
BOB LOG III
6/3 Bottom of the Hill

JET BLACK
CRAYON
MOBUKAZU TAKEMURA
TORTOISE
6/6 The Fillmore

SAVOY BROWN
KIM SIMMONS
6/7 Slim's

RICKIE LEE JONES
6/7 Bimbo's

ASLER'S SET
CINERAMA
LAOYBUG TRANSISTOR
LUCKSMITHS
6/8 Great American Music Hall

THE PHANTOM LIMBS
CAPTURED BY ROBOTS
6/8 Covered Wagon

THE PUSH STARS
6/8 Paradise Lounge

DAVE ALVIN & THE GUILTY MEN
PETER CASE
6/8 Slim's

ORANGER
CARLOS
THE SMARTIES
PETROL
6/8 Bottom of the Hill

FANTASTIC PLASTIC MACHINE
TIM "LOVE" LEE
6/8 Ruby Skye

CIRCUS BOGUS
THE BAR FEEDERS
CROSSTOPS
WADSWORTH
6/9 Covered Wagon

CINERAMA
MATES OF STATE
THE ORANGE PEELS
6/9 Bottom of the Hill

CALL & RESPONSE
LADYBUG TRANSISTOR
LOCKSMITH
6/9 Cafe Du Nord

YOUTH BRIGADE
6/9 Pound, SF

THE MUSIC LOVERS
WATCH WORO
6/10 Cafe Du Nord

SPINAL TAP
6/10 The Warfield

EVAN & JARON
6/11 Great American Music Hall

DOVES
THE WEBB BROTHERS
6/13 The Fillmore

THREE YEARS DOWN
HELLFIRE CHOIR
MONEY SHOT
6/15 Covered Wagon

TRACK STAR
LOOMIS
KILL ME TOMORROW
6/16 Cafe Du Nord

MOUSE ON MARS
6/18 Great American Music Hall

ANAL CUNT (A.C.)
6/19 Covered Wagon

*** the buzz**
BLACK HEART PROCESSION
ERASE ERRATA • THE EX
6/28 Great American Music Hall

COLDPLAY
GRANDDADDY
6/20 The Warfield

LLOYD COLE & THE NEGATIVES
6/21 Slim's

SUPERSUCKERS
MIRV
6/23 Slim's

BOY ROGERS & THE OELTA
6/23 Maritime Hall

GUIDED BY VOICES
6/24 The Fillmore

THE NEW PORNOGRAPHERS
THE PLUS ONES
6/26 Great American Music Hall

RADIOHEAD
6/27 Shoreline Amphitheatre

BLACK HEART PROCESSION
THE EX
6/27 Bottom of the Hill

BLACK BEBEL
6/29 Bottom of the Hill

MR T. EXPERIENCE
6/29 Slim's

BEBEL GILBERTO
7/5-6 Bimbo's

RAINER MARIA UNWOUND
JUNO
7/5-7 Great American Music Hall

AIR
7/9-10 The Warfield

THE SHIMMER KIDS
THE ANDY PETERS SHOW
7/11 Cafe Du Nord

THE WHITE STRIPES
HOLLY GOLIGHTLY
7/14 Bimbo's

SADE
7/17 Shoreline Amphitheatre

ECHO & THE BUNNYMEN
THE ROSENBERGS
7/22 The Fillmore

MOBY
AREA ONE
7/31 Shoreline Amphitheatre

OPEECHE MODE
8/4 Shoreline Amphitheatre

THE CULT
8/10 The Warfield

DWIGHT YOAKAM
8/22-23 The Fillmore

tickets.com 415-478-2277

Tickets for these events and more available at all tickets.com Centers including The Warehouse, Tu Musica and Tower Records or by calling

*Indicates tickets for this show are not available through TICKETS.COM

backflip
601 eddy street
@ the phoenix hotel
open tuesday - saturday

Wednesday
Sangria Happy Hour • Denise, Martel, Nabel - with Didje Keli and special guests 5-8 pm
SEANCE • Denise, Martel, Nabel - DJs Foxxee, Franky Boissy and Didje Keli spin internationally flavored beats, 2-step and house. Cherub night with Ean Golden. 9:30pm - 2am • \$5

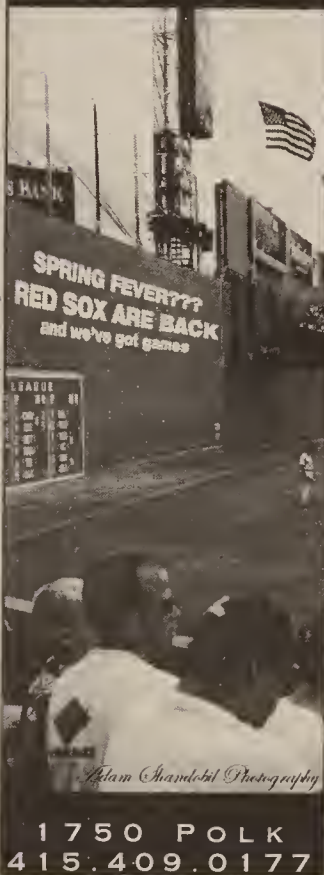
Thursday
Closed for private party 6-10pm
At 10pm Omar & Jenny present... please call for details

Friday
Happy Hour • DJ Consuelo, 5-8 pm
Carla from Argentina & Pete Stull • 10pm-2am

Saturday
OJs Reda & MFR

Tuesday
F#@! Tuesdays • Margaret & Drew say F#@! Tuesdays. Spinning an eclectic mix of 80s, breakbeats, soul and hip hop • 10pm - 2am • \$5

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Steve Kirk Pop

Thurs. 5/31
Chris Clouse

Fri. 6/1
Spencer & The Wedding Band
(Formerly Spencer the Gardener)
w/ All Yeah!

Sat. 6/2
Say What!?

Sun. 6/5
Zonk!

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HIGHT ASHBURY'S
LARGEST DANCE CLUB

Wednesday May 30
WEDNESDAY NIGHT SESSIONS
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US. GREG DELUXE
(SEATTLE US. PORTLAND)
PLUS ROTATING RESIDENTS FROM
BEAT FARM & THE CLEAR MUSIC CREW

Thursday May 31
5150
LIVE PERFORMANCE WITH **BIONIC**
FEATURING DJS **ALMIR & MFR**
PLUS SPECIAL GUEST **DJ REDA**
OOWTEMPO HAPPY HOUR 6-9PM
DJ BLUE & SPECIAL GUESTS

Friday June 1
SHAKE
FEATURING SPECIAL GUEST **DJ M3**
PLUS RESIDENT DJS **JONNE & TIM DAWG**

Saturday June 2
VINYL
FEATURING **SOLAR**
WITH RESIDENTS **JUSS, DEREK & LUKE**

AFTER NOON (2PM-8PM)
ROTATING RESIDENTS DJS
BLAKE MATSIS, BEN DAVIS, BRIAN THOMAS
& **JOHN HOWARD**
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Sunday June 3
FAME 4-2 AM
FAME PRESENTS FREEDOM
FEATURING **MIGUEL MIGS,**
MAURICIO, RASOUL,
PATRICK WILSON, FILTHY RICH & FONEE

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O.L.V. & TWEEDIN' RECORDS PRESENTS
BIRTH - SCHOOL - ACID HOUSE - DEATH
WITH SPECIAL GUEST
PLUS RESIDENT DJS **SIMON OR & MAD MARI**
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(ACROSS FROM AMOEBA MUSIC)

events calendar

around town, authors, attractions & benefits

Monday 4

From page 79

Reggae Mondays Tunnel Top, 601 Bush; 982-2307. 9pm-2am. With Qwistar.

Rockin' Java 1821 Haight; 831-8842. 7pm. Hip-hop and open mic.

Soap An Sibin 9pm-2am. With Abe and guests.

Star Lounge Up & Down Club 10pm-2am, \$5. DJ Henry and guests spin soul, dance-hall, and hip-hop.

Tranquility Base 26 Mix. 9pm-2am. Ambient sounds with DF Tram and Jonas and guest Didge Kelli.

Tranquilo Amnesia 10pm-2am. Drum 'n' bass, downtempo, and abstract hip-hop with Kamahele, Presha, and G.A.S.

Vroom El Rio 8pm-midnight. Punk, funk, and soul.

Bay Area

Underground Lounge Radio, 435 13th St, Oak; (510) 451-2889. 10pm-2am. '60s and '70s music.

tuesday 5

Rock/blues/hip-hop

Alabama Thunderpussy, Suplecs, Dixie Witch Covered Wagon Saloon. 9pm, \$7. See 8 Days a Week, page 60.

Arlo, Deathray Davies, Hammerdown Turpentine Paradise Lounge. 8:30pm, \$6.

'Divabands' Hotel Utah 8:30pm, \$5. With Christie McCarthy, Augustus Smiles, and True Margrit.

Drizzolotto Branwash. 8pm.

Andrew Freeman Band Blue Lamp. 9:45pm.

Lepor Sex Killer on the Loose, Floating Corpses, San Andreas, Impractical Cockpit Kimo's. 8:30pm, \$5.

Live Human Bottom of the Hill. 9:30pm, \$5.

Dscar Meyers' Bluesbeat Boom Boom Room 9:15pm, \$1.

Mingus Amungus Yoshi's 8 and 10pm. CD-release party.

Open mic and live jam El Rio. 7:30pm.

Tinman, De'Briah, Yellow 5, RubberSideDown Tongue and Groove. 9pm.

Tortoise, Nobukazu Takemura, Jet Black Crayon Fillmore. 8pm, \$18.

Tree D' Frogs Bruno's. 9pm, \$7.

Bay Area

Faraway Family Fourth Street Tavern. 9:30pm.

Open mic Starry Plough. 7:30pm.

Alias Smith Jupiter. 8pm.

Viv, Bob Ring 19 Broadway. 9pm.

Jazz/new music

Blue Room Boys Pier 23. 6pm.

Danny Caron Gordon's House of Fine Eats, 500 Florida; 861-8900. 9pm.

Nels Cline Trio Cafe du Nord. 9:30pm, \$5. See 8 Days a Week, page 60.

Ezra Gale Trio Amnesia. 9pm.

Herby Grosz Trio Beach Chalet. 6:30pm.

Hot Club of San Francisco Enrico's. 7pm.

Jazz jam Beach Chalet. 6:30pm.

Kevin Rayhill One Market Restaurant. 7pm.

Fred Ross Project Starlight Room. 8pm.

Dred Scott Butterfly. 6:30pm.

Lavay Smith and Her Red Hot Skillet Lickers Top of the Mark. 8:30pm, \$8.

Swing Session Broadway Studios. 9pm. With DJ Spencer.

Bishop Norman Williams Quintet Les Joulins. 8pm.

Folk/world/country

Nobody from Ipanema Elbo Room. 9pm, \$6.

Seisuin Plough and Stars With Suzanne Cronin and friends.

Dance clubs

Asia Africa Arabia Nickie's BBQ. 9pm-2am.

DJ Cheb I Sahbah spins a blend of international music.

Beat Lounge Amnesia. 10pm-2am, \$5. Hip-hop, reggae, and soul with rotating residents.

Blissville Make-Out Room. 10pm, \$3. Psychedelic, funk, and dub.

Cocktail hour Club Deluxe. 6-9pm. Lounge music with Powerlounge and Brian Cox.

Development AsiaSF 10pm. Reference,

Raygun, and Mykul Crane spin breakbeat and house.

Down There 26 Mix. 9pm-2am. Hip-hop and downtempo with residents Monkey and Stef.

Familia Royale 9:30pm-2am. Hip-hop, jazz breaks, funk, Latin, and dancehall.

Fan Club Dylan's Pub, 2301 Folsom; 641-1416. 9pm-2am. Indie pop with various residents.

Fire on the Ice Butterfly. 10pm. With Tom Thump.

Fracture Blind Tiger 10pm-2am, \$2. Breaks with Geometrist and Dom Some.

F#0! Tuesdays Backflip 10pm-2am. '80s music, soul, breakbeat, and hip-hop.

Impulse An Sibin. 10pm-2am. Techno with J-Bot, Forest Green, and Guthrie.

In 'n' Out 330 Ritch. 10pm, \$5. Classic soul with Kirk, Kitty, Sean, and Joel.

Karamba Glas Kat. 9:30pm-2am, \$5. Salsa music with Henry.

Node Pow! A Cocktail Lounge. 9pm-2am.

Indie rock and electronica with Thorsten Sideboard and guests.

Phuturo The Top. 7-10pm. Jungle music with Eva, Femmes Fatales, and White Rabbit.

10pm Phunckateck crew.

Scope Light, 839 Geary; 430-2161, ext 2080. 6pm-2am, \$3. Trance and breaks with KJ and Anon and guest Ms E.

Soul Samba Dalva, 3121 16th St; 252-7740. 10pm-2am. Latin beats with El Super Chente, Hat Trick Jonny, and Asti Spumanti.

Wax Sacrifice 10pm-2am, \$5. Soul music with DJs Wisdom, Pause and Sake One.

Bay Area

Alphabet Stew Radio, 435 13th St, Oak; (510) 451-2889. 10pm-2am.

Club Fusetti 9pm. Hip-hop and R&B with Phiness.

Mad Hatter Bench and Bar, 120 11th St; (510) 496-6000, ext. 120. 9pm-2am, \$3-5. Underground dance music.

Ruby Room 10pm-2am. Punk rock with Kenny Kaos.

events

Events listings are compiled by Mosi Reeves. See 8 Days a Week for information on how to submit items to the listings.

wednesday 30

Around town

Animation book fair Exploratorium, McBean Theater, 3601 Lyon; 563-7337. 7:30pm, free. Authors and artists converge on this first annual event, with talks by Ed Hooks and Nik Phelps and a live performance by Will Ryan and Diane Michelle among the highlights.

Authors

Barbara Ehrenreich Commonwealth Club of California, 595 Market, S.F. (415) 597-6700. 6 p.m. (reception 5:15 p.m.), \$10 (\$7 members). The author discusses her book *Nickel and Dimed: On (Not) Getting by in America* in conversation with Deirdre English.

Bill Russell Cody's, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The basketball legend discusses Russell Rules: 11 Lessons on Leadership from the Twentieth Century's Greatest Winner.

thursday 31

Around town

Symposium on environmental links to cancer S.F. Public Library, Main Branch, Koret Auditorium, 100 Larkin; 625-1105. 5:30pm, free. The first of two scheduled public discussions on this topic, featuring input from scientists and local officials, is sponsored by the Bay Area Cancer Coalition.

Continued on page 83

Sweetwater

www.SweetwaterSaloon.com
153 Throckmorton
Mill Valley ★ 415-388-2820

Wed. 5/30
CENTERDIVIDE
9pm

Thurs. 5/31
COOLWATER CANYON

Fri. 6/1
JOSE NETO
9:30pm

Sat. 6/2
DAVID LINDLEY & WALLY INGRAM
Opening: Heather Combs
9:30pm

Sun. 6/3
JULES BROUSSARD
4pm-8pm
Ned Endless & The Allnighters
9pm

Mon. 6/4
Open Mic w/ Austin DeLone
8pm

Tues. 6/5
Boom Shanka
Bumper 7

Wednesday 6/6
NEW MONSOON
CD release party
8:30pm

Happy Hour All Week
Microbrews on tap
\$3.00 M-Sa 12-7pm,

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ON WELA FLECK & THE FLECKTONES!

FRI 6/1 & SAT 6/2 • 9 PM/8:30 DOORS • \$15
TWO EVENINGS WITH CRITTERS BUGGIN
FEATURING SKERIK

6/1 BACHIR ATTAR, LEADER OF THE MASTER MUSICIANS OF JAJOUKA
6/2 WITH SPECIAL GUEST
APPEARANCE BY LES CLAYPOOL

WED 6/6 • 8 PM/7 DOORS • \$12
HOWE GELB OF GIANT SAND JOHN VANDERSLICE M. WARD

FRI 6/8 • 8 PM/7:30 DOORS • \$12 KALX
CINERAMA
FEATURING DAVID GEDGE
OF THE WEDDING PRESENT AISLERS SET
LADYBUG TRANSISTOR
POPS CENE @ LUCKSMITHS

SAT 6/9 • 9 PM/8:30 DOORS • \$15
SUICIDE PLEASURE FOREVER GHOST ORCHID

MON 6/11 • 8 PM/7:30 DOORS • \$12
evan & jaron MICHELLE BRANCH JUDITH OWEN

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\$2.50 PINTS

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OPEN TIL CLOSE

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1351 POLK ST. @ PINE

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EARLY SHOW
7:30 PM
Carnival Ad Nauseum
Forward Energy,
Saint of Killers, Guinea Pig

THUR 5/31
9PM
Angry White Male Tour:
Jim Goad, Mike Diana,
Shane Bugbee, Boone
Bros., Skitzo, Fluff Grrl,
Bungworm and more

FRI 6/1
9PM
SPIDERS & SNAKES (LA),
Gentleman Callers, Bobby Teens
Brian Kenny Fresno

SAT 6/2
9PM
B-Movie Rats,
Loose Lips,
Uberkunst, Filthmilk

SUN 6/3
7PM
—BLACK CHURCH—
Space Boy,
Operator Generator,
Neon Lobster, Epicedium (LA)

MON 6/4
7:30 PM
Brokedown Opry
& Open Mic

TUE 6/5
8:30 PM
SOBRETTOOTH
The Numbers

All Shows \$5 + Must Be 21 W/ID
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Crackwhore@fatnet.net



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Rock vs. Hip Hop

Thurs: World Wide Lounge
- No Cover/World Beat

- Rotating DJs:
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Carazon, Ran & Ruben
Soul/Salsa/Funk/Hip-Hop
DJ Willie & Ted Shred

Tues: FAMILIA -No Cover
Jazz Breaks/Soul/
Hip-Hop/Groove
Rotating DJs: Taph One,
Pause, Wisdom, Zotch
& Ted Shred

21 & over
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1326 Grant Ave
Btwn. Vallejo & Green

g
bar



Happy Hour — g style.
\$3.50 Martinis & Cosmos.

Monday - Saturday

5:30 -7:30 pm

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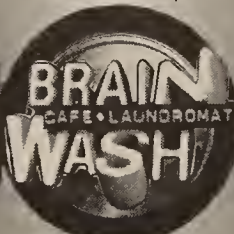
ALL AGES NO COVER

25¢

Wed., May 30
The Spoken Word Salon w/
Diamond Dave MC @8pm

Thurs., May 31
Comedy Nite @ 8pm

Fri., June 1
Process 23 @ 8pm



Sat., June 2
tba

Sun., June 3
DJ Turtle 5-8pm
(Drum & Bass)

Mon., June 4
The Ian Brennan Show @ 9pm

Tues., June 5
Drizzetto @ 8pm
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4-7PM
WITH \$1 BEER
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moe.

Karl Denson's Tiny Universe
Little Feat • Leftover Salmon
Steve Kimock Band
Michael Franti & Spearhead
Sound Tribe Sector 9
Jazz Mandolin Project
Yonder Mountain String Band
Mike Clark's Prescription Renewal Tour
with Charlie Hunter, Skerik, Robert Walter
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Trilok Gurtu • Keller Williams Trio
Laura Love Band
Olu Dara • Box Set & much much more!!

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GUARDIAN

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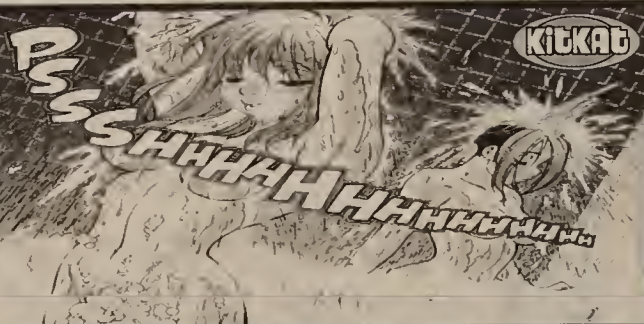
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HOWARD
ON CASTRO**

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PETE AVILA**

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CELTIC/FOLK
THURS 5/31 9PM \$10
WAKE THE DEAD
Special Guest: David Gans

REGGAE
FRI 6/1 9:30 PM \$11
ROOT AWAKENING
w/Vince Black

ZYDECO
SAT 6/2 9:30 PM \$11
ZYDECO FLAMES
8:30 pm dance lesson w/Dana DeSimone

SWING & WALTZ
SUN 6/3 3-6 PM \$5-10
BRASSWORKS
2:15 pm dance lesson
w/Belinda Ricklefs

**BENEFIT: WAVY GRAVY'S
CAMP WINNA RAINBOW**
SUN 6/3 8 PM \$10-20
Flying Other Bros.
w/Pete Sears, Greg Anton

CAJUN
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AUX CAJUNALS
8 pm dance lesson w/Diana Castillo

DEAD DJ NITE
THURS 6/7 10 PM \$5

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DJ WISDOM
(KUSF'S BEATS SAUCE)

SAT 70'S FUNK
DJ'S GEORGE (BPO)
& KEVIN (BULLETPROOF)

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DJ RAS DAVID I

MON GRATEFUL DEAD JAMS
DJ DARK STAR DAN

TUE AFRICA-ASIA-ARABIA
DJ CHEB I SABBAH

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THE INCREDIBLE MOSES LEROY

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WEDNESDAY, JUNE 6
DOORS 7/SHOW 8 • \$15.00
TORTOISE
NOBUKAZU TAKEMURA
JET BLACK CRAYON

FRIDAY, JUNE 8
DOORS 5/SHOW 9 • \$30.00
THE ROBERT CRAY BAND
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Thursday 31

From page 80

Bay Area

'Great Weekend Backpacking Trips in Northern California' REI, 1338 San Pablo, Berk; (510) 527-4140. 7pm, free. Ari Derfel, director of Outdoors Unlimited, leads a slide presentation on this topic.

Benefits

Haight-Ashbury Free Clinics dinner and auction Sheraton Palace Hotel, Market at Montgomery; (510) 532-7700. 6pm, \$150-400. Local entertainment critic Jan Wahl presides over a gala event that raises funds for the long-running clinics for people without medical insurance.

Authors

Erika Lopez Modern Times Bookstore, 888 Valencia; 282-9246. 7:30pm, free. The author discusses *Hoochie Mama: The Other White Meat*.

Bay Area

Gray Brechin Alameda Museum, 2324 Alameda, Alameda; (510) 748-0796. 6:30pm, \$5. The author gives a slide lecture on *Imperial San Francisco: Urban Power, Earthly Ruin and Farewell Promised Land: Waking from the California Dream*.

Bartara Ehrenreich Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960.

7:30pm, free. The author discusses *Nickel and Dimed: On (Not) Getting By in America*. Michael Pollan *Cody's*, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The author discusses *The Botany of Desire: A Plant's-Eye View of the World*.

friday 1

Around town

\$1 or less book sale S.F. Public Library, Main Branch, 100 Larkin; 437-4857. 11am, free. Take advantage of this bargain sale generated by donations to the library.

Benefits

National Queer Arts Festival opening night gala San Francisco Women's Building, 3543 18th St; 552-7709. 8pm, \$25-50. Part of the National Queer Arts Festival 2001. See 8 Days a Week, page 60.

Authors

Sandra Tsing Loh *Cody's*, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The author discusses *A Year in Van Nuys*.

saturday 2

Around town

Art Deco Weekend by the Bay Concourse Exhibition Center, Eighth St at Brannan; (650) 599-3326. 10am, \$6-8. Through Sun/3. Shop for classic items from the '40s, '50s, and '60s and take in book discussions and a vintage fashion show.

Juneteenth youth talent and fashion show Bayview Opera House, Ruth Williams Memorial Theater, 4705 Third; 824-0386. 11am, call for price. Through Sun/3. Young people compete for prizes at this open mic and talent show.

Reopening celebration for Ingleside Branch library S.F. Public Library, Ingleside Branch, 1649 Ocean; 557-4353. 1pm, free. The library celebrates its recent move with a ceremony, music, dance, and light refreshments.

Union Street art festival Union between Steiner and Gough; (510) 970-3217. 10am-6pm, free. Through Sun/3. This 26th annual event features art, gourmet food, eclectic music, arts and crafts, and activities designed to celebrate the area's cultural diversity.

Bay Area

'Harambee: A Village Gathering' McClymonds High School, 2607 Myrtle, Oakl; (510) 547-7322. 8:30am, free. Registration required. This daylong conference brings together the African American disabled community through workshops, discussions, and entertainment.

Continued on page 85

AT EASTSIDE WEST

Thursday 5/31 ▶ 8pm

Boca Do Rio

(featuring members of Vivendo de Pao)

Friday 6/1 ▶ 9pm

Marcus Shelby Trio

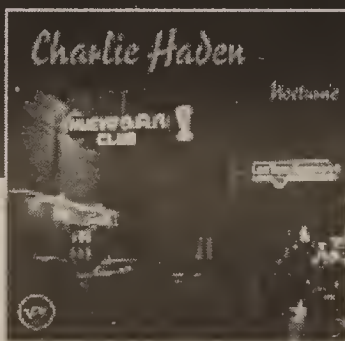
Saturday 6/2 ▶ 9pm

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Saturday 2

From page 83

Benefits

AcroSports benefit showcase AcroSports, 639 Frederick; 665-2276. 11am and 3pm, \$15. Through Sun/3. Acrobats, aerialists, capoeiristas, and other performers put on a show for the nonprofit instructional facility. **'Black and White Ball'** Civic Center between Grove and Van Ness; 864-6000. 9pm, \$150-175. The San Francisco Symphony holds its annual fundraising gala featuring more than a dozen musical acts, including Chaka Khan and Karl Denson's Tiny Universe, as well as food and wine provided by more than 75 local restaurants. **Debauchery benefit** Campus Theater, 220 Jones; 673-3384. 9pm, \$12-25. "Strict slut attire required." This "dyke sex" theatrical event, which features plenty of sex play and other unmentionables, benefits the in-progress movie *Debauchery*... the Film. **International dance** St. John of God's Parish Hall, 1290 Fifth Ave; 206-0926. 6:30pm, \$2-20. Topsy House and other local musicians provide a musical background for participants to try out various types of world dance. Proceeds benefit Voices from the West, which helps poor people in the West Bank of Israel.

Bay Area

'Bowl-the-Planet' Serra Bowl, 3301 Junipero Serra, Daly City; (650) 992-3444. 1:30pm, Free-\$15. Bowl for free in the afternoon or enjoy "glow" bowling in the evening for a fee; proceeds benefit Center for Ecosystem Survival. **Marin home show and benefit jazz fest** Marin Center Exhibit Hall and Fairgrounds, Civic Center, San Rafael; (415) 472-3500. 10am-8pm, \$6. The benefit for Marin County public schools' music programs pairs more than 250 home-improvement exhibits with concerts by a variety of local jazz artists. **PaceSetter walk** Berkeley Marina, Marina at Frontage, Berk; (650) 578-6590. 8am, \$50. The fundraising walk for families benefits Crohn and Colitis Foundation of America's programs and services.

Authors

William Pollack Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm, free. The clinical psychologist discusses *What Real Boys Have to Say*.

sunday 3

Around town

Art Deco Weekend by the Bay Concourse Exhibition Center, Eighth St at Brannan; (650) 599-3326. 11am, \$6-8. See Sat/2. **Juneteenth youth talent and fashion show** Bayview Opera House, Ruth Williams Memorial Theater, 4705 Third; 824-0386. 11am, call for price. See Sat/2. **Native American contemporary arts festival** Yerba Buena Gardens, Third St at Mission; (510) 261-5607. 11am, free. Traditional dancers, artists, and performers, including flute player Ogi Johnson and the Four Winds Dancers, fill out this day of activities celebrating Native American culture. **QCC-TV launch and reception** SomArts, 934 Brannan; 552-7709. 4pm, donation. Part of the National Queer Arts Festival 2001. See 8 Days a Week, page 60. **Union Street art festival** Union between Steiner and Gough; (510) 970-3217. 10am-6pm, free. See Sat/2.

Bay Area

Alameda Point Antiques and Collectibles Faire Alameda Point, Main at Atlantic, Alameda; (510) 869-5428. 6am-3pm, \$3-10. The monthly showcase of antiques and collectibles offers some 650 dealers selling goods that are at least 20 year old. **Bicycle repair clinic** REI, 1338 San Pablo, Berk; (510) 527-4140. 11am, free. The semi-regular workshop pairs cyclists with a bike technician. This week's topic is brake adjustments.

Benefits

AcroSports benefit showcase AcroSports, 639 Frederick; 665-2276. 11am and 3pm, \$15. See Sat/2. **California AIDS Ride** Begins at Fort Mason Center, Marina at Laguna; (866) 648-0747. (6:30am), free. Cheer on the cyclists as they set out toward Los Angeles and raise funds for the San Francisco AIDS Foundation, among other organizations.

Bay Area

Berkeley High jazz combos La Note Cafe, 2377 Shattuck, Berk; (510) 845-5373. 4:30pm, \$6-12. Students give a concert benefiting the school's jazz program. **Dance Palace silent auction** Dance Palace, Fifth St at B St, Point Reyes Station; 663-1075. 10am, free. More than 200 items, including restaurant passes, books, and tickets to various events, are auctioned off to benefit the nonprofit community arts center.

Authors

D.W. Buffa Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 5:30pm, free. The mystery writer reads from *The Judgment*. **John Christgau** German American Culture Center, 1720 MacArthur, Oak; (510) 336-9198. 3pm, free. The author reads from *Enemies: World War II Alien Internment*. **Sheldon Greene** Cody's, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The novelist reads from *Burnt Umber*. **Rachel Naomi Remen** Osher Marin Jewish Community Center, 200 North San Pedro, San Rafael; (415) 479-2000. 7pm, \$8-10. The author discusses *My Grandfather's Blessings*.

monday 4

Around town

Panel discussion on gays in high school Borders Books and Music, 400 Post, Third St; 558-8978. 6:30pm, free. See 8 Days a Week, page 60.

Bay Area

'Growing Gourmet' Santa Fe Bar and Grill, 1310 University, Berk; (510) 841-1110. 10am, free. The restaurant gives a hands-on workshop on urban gardening and hosts a potluck lunch.

Authors

Alan Rinzler Cody's, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The author gives a writer's workshop meant to "get your manuscript off the shelf."

tuesday 5

Around town

Movie trivia night Rafael Film Center, 1118 Fourth St, San Rafael; 454-1222. 7:30pm, \$6-9. The monthly event pits teams of movie buffs against one other in a fun test of film knowledge.

Authors

David Lodge Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$17. The British novelist is interviewed by Renee Rothmann. **John Nichols** Modern Times Bookstore, 888 Valencia; 282-9246. 7:30pm, free. The novelist discusses *The Voice of the Butterfly*. **Chuck Paluniak** Booksmith, 1644 Haight; 863-8688. 7pm, free. The novelist discusses *Choke*.

Bay Area

Timothy Ferris Cody's, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The astronomy writer discusses *Life Beyond Earth*.

attractions/kid stuff

Crissy Field Center Presidio, Building 603, Mason at Halleck; 561-7690. Wed-Sun, 10am-6pm. Free. This national park set in a restored tidal marsh offers multicultural programs, activities, and resources that promote an eco-friendly environment. Thurs:

Seniors are invited to take part in "Connecting with the Digital Age," 10am-noon, and "On the Go in the Presidio," 10am-11am. Sat: Nursery manager Betty Young gives a workshop in seed sowing, 9:30am-12:30pm. \$6, registration required.

Randall Museum 199 Museum Way; 554-9600. Tues-Fri, 10am-5pm, \$6-7. This museum has exhibits and activities for kids. Sat: "Saturdays Are Special" continues with a snake headband activity, 1-4pm.

San Francisco Maritime Park Fisherman's Wharf at Hyde Street Pier, Hyde at Jefferson; 556-3002. Daily, 10am-5pm. \$2-5. In the nation's only "floating" park, historical sailing ships are berthed at the pier for visitors to explore. Sat: Take a tour of the *Eureka's* engine room, 2-2:45pm; a chantey sing-along is held, 8pm-midnight. Free, reservations required.

San Francisco Zoo Sloat at 45th Ave; 753-7080. Daily, 10am-5pm. \$3-11. Fri: "ZooFest for Kids" allows families to explore the zoo during evening hours, 6:30-8:30pm. \$20-1000, advance tickets only. **Saturday art programs at the Legion** Legion of Honor, Lincoln Park, 100 34th Ave; 750-3658. Sat, 1-3pm. \$5-8 (under 12 free). "Doing and Viewing Art," discussion of Ed Ruscha; "Big Kids-Little Kids," discussion of contemporary California drawings.

Workshops for Families De Young Art Center, 2501 Irving; 682-2483. Sat, 10:30am-noon. Free. This month's program imparts information on ancient art.

Zeum 221 Fourth St; 777-2800. Sat-Sun, 11am-5pm. \$5-7. The media arts and technology center features activities for children, teenagers, and their families, including "CircleMaze" and "Hip-Hop." Sat: Tracy Welsh and Company performs "School Assembly" and other vignettes, 2pm. Sun: Joya Cory and Fritz Schenel of Lucky Dog Theatre give a performance, 2pm.

Bay Area

Chabot Space and Science Center 10000 Skyline, Oak; (510) 336-7300. Tues-Sat, 10am-5pm; Sun, noon-5pm. \$5.50-8. This state-of-the-art science and technology facility houses an observatory, planetarium, and exhibits in a natural park setting. Sat-Sun: "Astronaut Training Camp" continues with "Weightlessness Training" (Sat, 12:30-2pm and 2:30-4pm) and "Equilibrium Training" (Sun, 12:30-2pm and 2:30-4pm). **Dunsinair Historic Estate tours** Dunsinair Historic Estate, 2960 Peralta Oaks, Oak; (510) 615-5555. Sun, noon-3pm. \$4-5. Take a guided tour through this 101-year-old mansion. Sun: The museum continues "Family Sundays" with a performance by Japanese drummers Kaji Yama Taiko, 1:15 and 2:15pm. **Family day** Judah L. Magnes Museum, 2911 Russell, Berk; (510) 549-6950. Sun, 12:30-

Continued on page 86

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JUNE 2 & 3:

COWELL THEATER: FORT MASON CENTER
Nazarkul Seidrahmanov & Maira Balbakbaeva, Jumping Buddha Ensemble, Pejman Hadadi & Hossein Behrooz-Nia & Namah Dance Group, Hossein Omoumi, Gamelan Sekar Jaya, Rahman Asadolahi, Azerbaijani Group, Georges Lammam Ensemble, Master Indian Percussionists, Pandit Swapn Chaudhuri, Ganesh Kumar, T.H. Subash Chandran, & Uttam Chakraborty w/Tabla Rasa

ASHKENAZ: 1317 San Pablo Ave @ Gilman
THE ELNO HOON: 647 Valencia St @ 17th
HUSH HUSH: 496 14th St @ Guerrero
SFSO: Creative Arts Building, Rm 154



Attractions/kid stuff

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3pm. Free. Art projects, mask making, and refreshments are to be enjoyed by all at this special open house event.
Lawrence Hall of Science Centennial Drive off Grizzly Peak Blvd, UC Berkeley, Berk; (510) 642-5132. Wed-Tues, 10am-5pm. \$3-7. The public science center features all types of exhibits, films, and activities for adults and children, including "Space Weather." "T. Rex on Trial" ends Sun/3. Sat: "Saturday Night Stargazing," 9-11pm.
Oiga Loya Berkeley Public Library, Central branch, 2121 Allston, Berk; (510) 649-3964. Sat, 10:30am. Free. The storyteller shares tales from around the world.

every week

Chinese music lessons Chinese Culture Center, 750 Kearny; 986-1822. Sun, 10am-noon, 1:30-3:30pm. \$15. Multi-instrumentalist Hong Wang leads these ongoing lessons in traditional Chinese music for beginners.
Figure drawing session SPEC's, 12 Saroyan; 391-3191. Sun, 1pm. \$12.50. This workshop

sets live models of different sizes and sexes in a professional setting for artists of all skill levels.

FOOT! Meet at Fairmont Hotel, 950 Mason; 637-5453. Daily, 1pm. \$20, reservations required. Experience the fun side of historical San Francisco during this comedian-led walking tour.
'Friday Night Skate' Justin Herman Plaza, Embarcadero Center; 752-1967. Fri, 8pm. Free. Join the Midnight Rollers every Friday night for a 12-mile skate through the city.
Dashiell Hammett tour Meet at northwest corner of SF Public Library, Main Branch, 100 Larkin; (510) 287-9540. Sat, noon. \$10. Take a tour through the detective author's favorite haunts with a guide dressed like Sam Spade.
Hawaiian chorus singing Bethany United Methodist Church, 1268 Sanchez; 701-7011. Mon, 7:30pm. \$15 for monthly membership. The Na Leo Nahahe is looking for new members to join its Hawaiian chorus; previous experience and the ability to speak Hawaiian is not required.
'Improve Your Public Speaking Skills' Parsons Brinckerhoff, 303 Second St, Ste 700N; 923-3257. Wed, 5:30pm. Free. Bechtel Toastmasters offer weekly workshops on public speaking.

'Introduction to Buddhist Meditation' Various locations; 585-9161. Mon-Wed, call for times. Donation. Learn about philosophy and meditation during this ongoing drop-in class.

Lyric 123-127 Collingwood, 1-800-246-PRIDE. Various ongoing events; call for times and prices. This center holds many events for lesbian, gay, bisexual, transgender, and questioning youths 23 and younger.

'Open Mural Studio' Precita Eyes Mural Arts and Visitors Center, 2981 24th St; 285-2287. Thurs, 7:30pm. \$8. Participate in mural painting or mosaic making projects.

Opera workshops Jon Sims Center for the Performing Arts, 1519 Mission; 554-0402. Thurs, 2-5pm, 6-9pm, Fri, 6-9pm, Sat, 10am-1pm, 2-5pm. Free, reservations required. Visiting composer and librettist Carla Lucero conducts a series of workshops in various vocal disciplines; call for details.

Precita Park mural walk Precita Eyes Mural Arts Center, 2981 24th St; 285-2287. Sun, 11am. \$2-8. Tour more than 50 murals in the Mission during this six-block walk.

Quicktricks bridge club Metropolitan Community Church, 150 Eureka; 621-4582. Tues, 7pm. \$5, second time free. This weekly bridge club is open to players of all skill levels; partners are provided.

'SF Games' Cafe Commons, 3161 Mission; 679-3678. Fri, 7-10pm. Free. Everyone is invited to play games, including hearts, Scrabble, and dominoes — or you can bring in games — in this weekly group.

'Shakespeare-E-Oké' Argus Lounge, 3187 Mission; 824-1447. Mon, 9:30pm. Free. Join a group reading of the Bard's oeuvre.

'Thursday Showcase' United Nations Plaza, Market at Hyde; 255-1923. Thurs, 7am. Free. This outdoor bazaar and flea market offers antiques, collectibles, crafts, and import items.

Tsunami water polo Hamilton Pool, Post at Steiner; 875-7075. 11am, call for price. Join this gay- and lesbian-friendly water polo team for a day of practice and fun.

Bay Area

Oakland Asian marketplace Frank Ogawa Plaza, 14th St at Broadway, Oakl; (510) 238-4948. Fri, 11am. Free. Handmade arts and crafts locally produced can be procured here.

Parenting classes Bananas, 5232 Claremont, Oakl; (510) 658-7353. Mon, 7-8:30pm. Free. These year-round classes feature a new topic led by a facilitator, and group support.

Turning Point Career Center orientations YWCA, 2600 Bancroft, Berk; (510) 848-6370. Tues, 1:30pm. Free. This orientation outlines the various job-seeking resources available to the public.

Young queer women's group Pacific Center, 2712 Telegraph, Berk; (510) 548-8283. Tues, 8-9:30pm. Free. Women of all ages who are coming out as lesbians or questioning their sexuality are invited to join this discussion and support group.

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook.

museums

Ansel Adams Center for Photography 655 Mission; 495-7000. Extended hours until July 15: Sun-Wed, 11am-5pm; Thurs-Sat, 11am-8pm. \$7, \$4 seniors and students, free for 12 and under and members. "Annie Leibovitz: Women." More than 80 portraits by Annie Leibovitz. "2001 Mother Jones International Fund for Documentary Photography Awards." An exhibition of photographs by the 2001 award recipients. Both exhibits through July 15.

Asian Art Museum Golden Gate Park (near 10th Ave at Fulton); 379-8801. Wed-Sun, 9:30am-5pm (Extended hours until Sept 12: Thurs-Sat, 9:30am-9pm; first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths. "Carpets from China." Ten Chinese rugs from the 19th and 20th centuries. June 2-July 8. "Views of Islamic India." Ten prints by Thomas and William Daniell. Through Oct 7.

California Palace of the Legion of Honor Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$8, \$6 seniors, \$5 for 12 to 17, free for 11 and under (free Tuesdays). "Marks of Creativity: Recent Acquisitions of California Drawings." Various works by California artists. Through Aug 26. "Acquisitions of an Archive: The Graphic Works of Ed Ruscha." More than 50 prints by Ed Ruscha. Through Sept 9.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm (Extended hours until Sept

4: Fri-Tues, 10am-6pm; Thurs, 10am-9pm). \$9, \$6 seniors, \$5 students, free for 13 and under and members (free first Tues; half-price Thurs, 6-9pm). "Native to the Land: Photography and the North American Indian, 1870-1930." An exhibit of rare photographs on the subject of Native Americans.

Through Tues/12. "2000 SECA Art Award: Rachael Neubauer and Kathryn Van Dyke." An exhibit honoring the winners of the biennial art award given by the Society for the Encouragement of Contemporary Arts. Through Tues/12.

Treganza Anthropology Museum San Francisco State University, Science Building, Third fl, 1600 Holloway; 338-1642. Mon-Fri, 10am-4pm. "A Glimpse of Cuba." Photographs by Dr. Marilyn Wong and Dr. James Hirabayashi, prints by Liang Dominguez Fong, images by Estero Segura, photos and video by Tonel, and video documentary by Rigoberto Lopez. Through Fri/1.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths; free for members (free first Thurs, 5-8pm). "Elevated." Newly commissioned works by San Francisco graffiti artists. Through July 14. "Roots, Rhymes and Rage: The Hip-Hop Story." Handbills, costumes, turntable technology, and other artifacts exploring hip-hop's origins and its impact on popular culture. Through Aug 12. "Hip-Hop by the Bay." An exhibit focusing on the Bay Area's hip-hop culture. Through Aug 12.

galleries

Opening

Alliance Française 1345 Bush; 775-7755. Mon-Thurs, 9am-9pm; Fri, 9am-7pm; Sat, 9am-1pm. Photographs by John Hassan. Through Thurs/31. Paintings by Justine Formentelli (reception June 14, 6-8pm). June 4-30.

Amersand International Arts 1001 Tennessee; 285-0170. Thurs-Fri, 10am-5pm and by appt. "body. ending. line," an installation by Cesar Cofone-Dadamo (reception Fri/1, 5-8pm). June 1-29.

Art Institutes International at San Francisco 1170 Market; 885-0198. Call for hours. "Sho: Art: The Blur Between Art and Advertising," works by students in the Art and Design Concepts course at the Art Institutes International at San Francisco (reception Thurs/31, 6:30-8pm). Through Fri/1.

Continued on page 87

Theatrical Lighting & Equipment Auction

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critic's choice: art

'Hiroshi Sugimoto: Portrait'

Through June 30, Fraenkel Gallery

At first glance, Hiroshi Sugimoto's recent pictures seem simply to be large, black-and-white photographic portraits of famous people — monarchs, artists, writers, political figures — set before a standard black studio backdrop. But something feels kind of off, as most of the subjects lived long before the invention of photography. Is that a short, stout man impersonating Napoleon in a period costume or what? The same question holds for the wistful Oscar Wilde and for Queen Elizabeth I in her ruffled collar. The trope behind these sharp, unsettling photographs is that they were taken of high-quality wax figures in Madame Tussaud's museum. The figures embody their subjects in ways that make them seem both lifelike and hollow: their garments are ornate, yet their skin has an inhuman, vaguely plastic sheen. The hands of the wax figures, as in drawings, seem to be the hardest to pull off, and sometimes they are the sole indicator that these are not photographs of real people. However, the photographer has more on his mind than illusion and celebrity. It's instructive to note that Sugimoto has also photographed natural history dioramas of ancient wildlife, as well as glowing screens in empty movie palaces and uninflected seascapes that resemble minimalist drawings, the latter photographs requiring hours-long exposures. Though the visuals vary, his theme is consistently about the passage of time. The new pieces are depictions of history and art gone through filters of representation. They are photographs of three-dimensional copies of notable historical figures taken from famous paintings or photographs. The wax figure of Winston Churchill, for example, was based on a well-known 1941 Karsh photograph, and Sugimoto returns the statesman to that form, in a technically improved state. It is on just such images that we base our notions of recent and not-so-recent history. Sugimoto's photographs, in a sense, recapture the past while urging us to question the accuracy of any depiction of the past. Tues.-Fri., 10:30 a.m.-5:30 p.m.; Sat., 11 a.m.-5 p.m., 49 Geary, S.F. (415) 981-2661. (Glen Helfand)

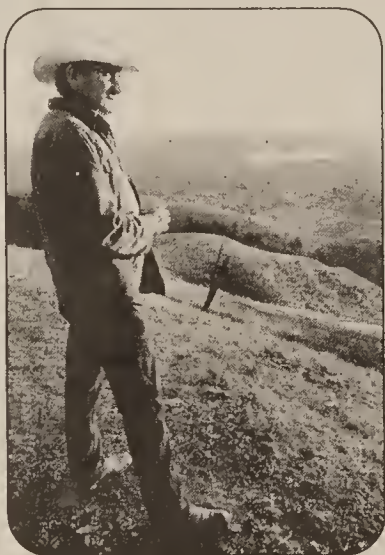


DIANA, PRINCESS OF WALES (1999), BY HIROSHI SUGIMOTO, COURTESY OF FRAENKEL GALLERY, SAN FRANCISCO

'Re-Imaging the West: A New History'

Through June 16, San Francisco Camerawork

The sepia-toned self-portraits of Vietnamese American photographer Pipo are a lighthearted interlude in San Francisco Camerawork's tour of the American West. Each photograph shows him dressed up as a different Wild West character: a saloon cardplayer, a banjo picker, a soldier, a sheriff. They're fun and clever, even if they also make a serious point about the exclusion of Asians from historical accounts of how the West was won. Maybe we're lucky to live in such an enlightened time, when artists are encouraged to chip away at exclusionary myths and rewrite a more balanced and critical view of the past. But not all of the artists in this show make you smile like Pipo does. Simon Norfolk's photographs scrutinize the depressing disparity between the reservation and its gift shop — between cute, collectible dolls and the reality of contemporary Native American life. His picture of white women actors in a re-created Indian village, for instance, forces us to mull over the fate of the real Indians who once lived there and to acknowledge that our exposure to native culture almost always takes place through a layer of historical "whitewash." Matt O'Brien also mourns for a lost way of life, but he chooses a location closer to home. His photographs juxtapose Contra Costa County's wide-open hills to the encroaching sprawl of suburbia. The caption-narration is the best part. It's written in what sounds like the voice of *The Big Lebowski's* old-timer cowboy — good-naturedly philosophical, but with a few barbs — and tells a story about tradition and progress and how some of the best cattle-ranching land in the country has gradually become a sea of housing subdivisions. Other artists in the show include Ken Gonzales-Day, Eirik Johnson, Deborah O'Grady, Hulleah J. Tsinhnahjinnie, David Taylor, and Joo Kyung Yoon. **Tues. —Sat., noon–5 p.m., 1246 Folsom, S.F. (415) 863-1001.** (Lindsey Westbrook)



UNTITLED FROM THE SERIES BACK TO THE RANCH, 1991-1998. BY MATT O'BRIEN

Artists' Television Access 992 Valencia; 824-3890. **Mon-Sat, 10am-10pm.** "My Beautiful Sister," photography by Tony Ryan (reception June 28, 7:30-11:30pm). **June 4-July 3.** **Eleonore Austerer** 540 Sutter; 986-2244. **Mon-Sat, 10am-6pm.** "Celebrating 100 Years of Modern Masters," a collection of rare graphic works by various artists. New work by Roberto Azank. Both exhibits June 31. **Balazo/Mission Badlands Gallery** 2811 Mission; 920-0896. **Sat-Sun, 2-6pm.** "Shelters/Charts/Territories," light structures, diagrams, and ceramic sculptures (reception Fri/1, 8pm-midnight). **June 1-14.** **Braunstein/Quay** 430 Clementina; 278-9850. **Tues-Sat, 11am-5:30pm.** New work by Peter Voukos. Through Sat/2. Paintings by Jeff Adams; "Access," sculpture by Mark Mennin (reception Sat/9, 3:30-5:30pm). **June 5-30.** **Virginia Breier** 3091 Sacramento; 929-7173. **Tues-Sat, 11am-6pm.** Ceramic sculpture by Louise McGinley. Through June 30. **Canessa** 708 Montgomery; 296-9029. **Mon-Fri, 10am-2pm.** "Unaccompanied Spaces," photographs by Jennifer Brown (reception June 14, 6-9pm). **June 1-28.** **Canvas Cafe Gallery** 1200 Ninth Ave; 504-0070. **Mon-Wed, 11am-7pm; Thurs-Fri, 11am-9pm; Sat-Sun, 10am-9pm.** "Doggie Daze," recent Doggie Diner paintings by Anna Conti (reception Thurs/31, 7-9pm). **May 31-June 27.** **Catharine Clark** 49 Geary; 399-1439. **Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm.** "TimeMotion," new paintings by Susan Dory; "Slumber," new sculpture by Jil Weinstock (reception Thurs/31, 5:30-7:30pm). **May 31-July 7.** **cell space** 2050 Bryant; 648-7562. **Daily, 10am-10pm.** "Girls in the Hall," works by the girls of San Francisco's juvenile hall/Youth Guidance Center and Southern Exposure's GIRL project (reception Thurs/31, 6-8pm). **Thurs/31-Sun/3.** **Istituto Italiano di Cultura** 425 Washington; 788-7142. **Mon-Fri, 9am-5pm.** "Ottorino Manciolli: The Fabulous Thirties," drawings by Manciolli (reception Thurs/31, 6pm). **May 31-July 13.** **Jenkins Johnson Gallery** 464 Sutter; 677-0770. **Tues-Sat, 10am-6pm; Sun, 11am-5pm.** "Third Annual Realism Invitational," works by various artists (reception Sat/2, 6-8pm). **June 1-July 10.** **John F. Kennedy University Arts and Consciousness Gallery** 2956 San Pablo, Berkeley Business Center, Berk; (510) 649-

0499. **Mon-Fri, 11am-5pm.** "Perception and Paradox," sculptures by Ellen Vogel (reception Sat/2, 4-6pm). **Fri/1-Sun/10.** **Mission Cultural Center** 2868 Mission; 821-1155. **Mon-Sat, 10am-5pm.** "Sin Fronteras," QueLaCo hosts a National Queer Arts Festival exhibit featuring works by Bay Area queer Latina/o artists (reception Sat/2, 7-9pm). **June 2-23.** "Mission Cultural Center for Latino Arts End of Semester Art Exhibit," works by instructors and students (reception Sat/2, 2-3pm). **June 2-30.** **Modernism** 685 Market; 541-0461. **Tues-Sat, 10am-5:30pm.** New paintings by Jerry Kearns; sculptures by John De Andrea (both receptions Thurs/31, 5:30-8pm). Both exhibits run May 31-July 7. **Museum West Fine Art** 170 Minna; 546-1113. **Mon-Wed, Fri-Sat, 9am-6pm; Thurs, 9am-7pm.** Works by Robin Sawyer (reception Sat/2, 5-7pm). **June 1-July 15.** **Presidio Alliance** 563 Ruger; 561-3993. **Mon-Fri, 11am-3pm or by appt.** Paintings by Adam Wolpert (reception Sun/3, 3-6pm). **June 3-July 7.** **Diego Rivera** 800 Chestnut; 771-7020. **Daily, 9am-9pm.** Individual shows of recent photography by Wendy L. Carr, Blake LaMarr, and Akia Teschner (reception Thurs/5, 5-7pm). **Mon/4-Sat/9.** **SF Photography Center** 50 Scott; 554-9522. **Tues-Thurs, 3-10pm; Fri-Sat, 11am-5pm.** "My First Time," new photography by several artists (reception June 14, 6:30-9:30pm). **June 5-30.** **San Francisco Women Artists Gallery** 370 Hayes; 552-SFWA. **Tues-Sat, 11am-6pm; Thurs, 11am-8pm; second and third Sun, 1-4:30pm.** "Flora and Fauna," all media exhibit. Through Sat/2. "Imagine That," all media, digital art works (reception June 14, 5:30-7:30pm). **June 5-30.** **SomArts** 934 Brannan; 552-2131. **Tues-Sat, noon-4pm.** "Lanuola, the colors of life," contemporary Pacific Islander art. Through Sat/2. "Portrait of a Community," paintings by Lenore Chinn. Through Sun/10. "Lesbian ConneXion/s," part of the National Queer Arts Festival, a traveling photo exhibit by European lesbian artists (reception Sun/3, 4-7pm). **June 6-23.** **Tinhorn Press and Gallery** 528 Laguna; 626-1508. **Mon-Sun, 8am-10pm.** "Illuminated Bestiary," layered lightboxes by Morgan Schmidt (reception Fri/1, 6-9pm). **June 1-July 3.**

Toomey-Tourell Fine Art 49 Geary; 989-6444. **Tues-Fri, 11am-5:30pm; Sat, 11am-5pm.** Works by Jeffrey Long. Through Thurs/31. "Then and Now," selected paintings by Jerrold Burchman (reception Thurs/7, 5:30-7:30pm). **June 5-30.** **Stephen Wirtz Gallery** 49 Geary, Bankers Investment Building; 433-6879. **Call for hours.** "The Unpublished Works (Photographs)," works by Masahisa Fukase; "New works," Evelyn Lam (both receptions Thurs/7, 5:30-7:30pm). **May 30-June 30.** **Yerba Buena Center for the Arts Theater** 700 Howard; 468-8226. **Daily, 6:30-8pm (also Sat-Sun, 1-5pm).** "Making a Case for Community History," works focusing on the implication of queer ownership of public spaces. **May 31-June 21.**

Bay Area
Albany Community Center 1249 Marin, Albany; (510) 524-9283. **Mon-Fri, 8am-5pm.** "Cali Flora and Fauna," paintings by John Dawson (reception Sun/3, 4-6pm). **June 3-Aug 23.** **Bay Area Center for the Consolidated Arts** 1010 Murray, Berk; (510) 486-0520. **Thurs-Sat, 10am-6pm.** "Works by Chris Natrop and Maria Morganti (reception Sat/2, 5-7pm). **June 2-22.** **Fig Tree Gallery** 2599 Eighth St, Space No. 42, Berk; (510) 540-7843. **Sat-Sun, 11am-5pm and by appt.** "The Annual Group Show," paintings, sculpture, and mixed media by 20 East Bay artists. **June 2-July 1.** **Women's Cancer Resource Center Gallery** 3023 Shattuck, Berk; (510) 548-9286. **Tues-Thurs, 1-7pm; Sat, noon-4pm.** "Queens of Ethiopia," works by Esete-Miriam A. Menkir (reception Sat/2, 1-3pm). **June 2-July 11.**

Ongoing

Fraenkel 49 Geary; 981-2661. **Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.** "Hiroshi Sugimoto: Portraits," photographs. Through June 30. See Critic's Choice. **Luna Sea Women's Gallery** 2940 16th St; 863-2388. **Call for hours.** "Sodom," color photography by Farika (reception Fri/1, 7-10pm). Through June 30. See 8 Days a Week, page 60. **SF Camerawork** 1246 Folsom; 863-1001. **Tues-Sat, noon-5pm.** "Re-Imaging the West: A New History," works by various artists on the myths of the American West. Through June 16. See Critic's Choice.

theater, dance, spoken word, comedy & performance

stage
calendar

stage

Stage listings are compiled by Sarah Han. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Brad Rosenstein. Dance commentator is Sima Behmar. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

Circling the Drain Thick House, 1695 18th St; 401-8081. \$10. **Opens Fri/1, 8pm.** **Runs Sun/3, Thurs/7-Fri/8, 8pm; Sat/2, 9:30pm.** Encore Theatre Company and 4 Hard Gulps presents one of three new works in its "Unlock the House" showcase. This play by Dan Basila is about "a world of feigned irreverence, requited desolation, and internal collapse."

Forever Plaid New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$16-32. **Previews Wed/30-Fri/1, 8pm. Opens Sat/2, 8pm. Runs Thurs-Sat, 8pm; Sun, 2pm.** Through July 8. New Conservatory Theatre Center presents this musical about a group of singers who are brought back from the dead to sing at the concert they never had a chance to perform. **GunPlay** Thick House, 1695 18th St; 401-8081. \$10. **Opens Sat/2, 7pm. Wed/6, 8pm.** This new work by Janet Ference is one of three in Encore Theatre Company's "Unlock the House" showcase. **Move On** Thick House, 1695 18th St; 401-8081. \$10. **Opens Mon/4, 8pm. Tues/5, 8pm.** Ralph William Boone and Ruth Butterfield-Winter perform in this musical presented by Encore Theatre Company as part of its "Unlock the House" showcase. **Rent** Orpheum Theatre, 1192 Market; 512-7770. \$35-67.50 (preview \$33-65.50). **Previews Tues/5, 8pm. Opens Wed/6, 8pm. Runs Tues-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm.** Through July 15. The popular musical returns to San Francisco under the direction of Michael Greif. **Trojan Women: A Love Story** Next Stage Theater, 1668 Bush; 675-5995. \$12-20 (opening

Continued on page 88

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Theater

From page 87

gala, \$25. Opens Fri/1, 8pm. Runs Fri-Sat, 8pm; Sun, 7pm. Through June 24. Rebecca Novick directs Charles Mee's play combining the classical tale from Euripides with modern musical numbers.

Utilities Exit Theatre Café, 156 Eddy; 776-7427. \$12. Opens Fri/1, 8:30pm. Runs Fri-Sat, 8:30pm. Through June 16. TANTA Productions presents a one-act play, written and performed by George McKibbins, about a landlord and the prospective tenants of a San Francisco apartment.

The Warrior and the Crone Edinburgh Castle, 950 Geary; 978-2345. \$12-15. Opens Wed/30, 8pm. Runs Wed-Thurs, 8pm. Through June 14. One of three plays in the Trio Mio series presented by Climate Theatre/Solo Mio/Writers Who Act, this play takes us back in time to the pagan Scotland of yore.

West Side Story Diego Rivera Theatre, 50 Phelan; 239-3132. \$5-10. Opens Fri/1, 8pm. Runs Fri-Sat, 8pm; Sun/10, 2pm. Through Sun/10. City College of San Francisco presents a rendition of the Leonard Bernstein and Stephen Sondheim musical set in 1950s Spanish Harlem about two lovers who are from different sides of the track.

Bay Area

Cymbeline Bruns Memorial Amphitheater, Gateway exit, Hwy 24, Orinda; (510) 548-9666. \$22-41. Previews Wed/30-Fri/1, 8pm. Opens Sat/2, 8pm. Runs Tues-Thurs, 7:30pm; Fri-Sat, 8pm (also Sat, 2pm); Sun, 4pm. Through June 24. The California Shakespeare Festival opens with this early fairy-tale love story.

Ongoing

Betty's Summer Vacation Actors Theatre of San Francisco, 533 Sutter; 296-9179. \$25. Thurs-Sat, 8pm; Sun, 7pm. Through July 14. In this comedy by Christopher Durang a woman named Betty unknowingly rents a vacation house with a group of dangerous outcasts.

The Clouds, the Ocean, and Everything in Between New Langston Arts, 1246 Folsom; 440-5545. \$15-18. Wed-Sat, 8pm; Sun, 7pm. Through Sun/10. The winner of East West Players Y2K New Voices Playwriting Competition, this dark comedy tracks the lives of three young adults from their college years to their uncertain futures.

Contact Curran Theatre, 445 Geary; 551-2000. \$37-80. Tues-Sat, 8pm (also Wed, Sat, 2pm); Sun, 2pm. Through June 24. See "After Matthew," page 50.

Dirty Blonde Theatre on the Square, 450 Post; 433-9500. \$30-50. Tues-Thurs, 8pm; Fri-Sat, 8:30pm (also Sat, 3pm); Sun, 3 and 7pm. Through June 17. On its surface, Claudia Shear's New York hit is about obsession: the drive of icon Mae West to become and remain a star and the enduring impact her "tough girl" persona has on two lonely contemporary fans. It's the latter threat that transforms *Dirty Blonde* from a potentially pedestrian biography of West into an original and often piquant theatrical animal. Jo (Shear) and Charlie (Tom Riis Farrell) meet at West's graveside, and their stuttering but burgeoning romance is deftly intercut with bits of West's career. Shear is astonishing doubling as West, and she's matched every step of the way by Farrell and Bob Stillman. Director James Lapine mines the truth and humor in every moment with understated grace and provides one of the most elegant and stunning stagings I've seen in years. Shear's script has its clunky moments, but it radiates energy, heart, and some incandescent one-liners that are a match for West's own classic quips. (Rosenstein)

Don't Make Me Look Too Psychotic Banam Place Theatre, 50A Banam; 986-4607. Thurs-Sat, 8pm, \$15-18. Extended through Sept. 1. Violently unhealthy relationships are the driving force behind Bruce Pachtman's hilarious solo show. Pachtman developed this autobiographical piece after dating a particularly incendiary woman. *Psychotic* is gut-bustingly funny, which is no small feat considering the seriousness of the material. (Joshua Medsker)

For Colored Boys ... who have considered curls when the hot comb was enuf Theatre Rhinoceros, 2926 16th St; 861-5079. \$12-25. Wed/30-Sat/2, 8pm. This free-form evening for a five-member ensemble, adapted from Marvin K. White's poems, runs the gamut

from raucous satire and get-down crowd pleasing to earnest lyrical flights. Though the focus is explicitly on the world of African American gay men, the evening kaleidoscopes into a celebration of "black-on-black love." White is a tremendously gifted poet who melds the truth with a rich imagination, and these poems are often intensely theatrical, meant to be spoken, sung, and danced. Director Johari Jabir provides some dramatic springboards, and while the show sometimes seems like a grab bag, Jabir brings a powerful musical sensibility to the evening's rhythms. The golden-throated Cedric Brown emerges as the uneven ensemble's diva, but all of the performers have their moments. The result may not be a challenge to Ntozake Shange's groundbreaking *For Colored Girls ...*, but it's an exhilarating evening. (Rosenstein)

Ghost in the Light A Traveling Jewish Theatre, 470 Florida; 820-1460. \$10-20. Fri-Sat, 8pm (also Sun/3, 2pm; Thurs/7, 8pm). Through Sat/9. Ian Walker's play is based on the life of Han Van Meegeren, an art forger during World War II.

Gun-Shy Phoenix Theatre II, 655 Geary; 567-3005. \$15-18. Thurs-Sat, 8pm. Through June 16. In this comedy a divorced couple and their new lovers are forced together at the couple's son's birthday party.

'Master Harold' ... and the boys Geary Theatre, 415 Geary; 749-2228. \$15-61. Wed/30-Sat/2, 8pm (also Wed and Sat, 2pm); Sun/3, 2pm. It's been nearly 20 years since this definitive play about apartheid premiered. Happily, the play has outlasted its putative subject, but what's most striking about this revival by American Conservatory Theater is how timeless Athol Fugard's play proves to be; it's a classic that sizzles with dramatic juice and sears with lasting relevance. Fugard boils the world down to a single Port Elizabeth tearoom in 1950, in which the murderousness of South Africa's policy gets rendered in achingly human terms. Jonathan Sanders, an exceptional young actor, and Steven Anthony Jones both do superb work, and director Laird Williamson deftly calibrates the power shifts between them. The production's only major stumbling blocks are the uneven South African dialects and surprisingly weak work by Gregory Wallace, but ultimately the play's anguished yearnings for a world without collisions prove as shattering and profoundly moving as ever. (Rosenstein)

The Memorandum Theatre Rhinoceros, 2926 16th St; 861-5079. \$13-15. Thurs/31-Sat/2, 8:30pm; Sun/3, 7:30pm. The Custom Made Theatre Company presents Vaclav Havel's play about office politics.

The Misanthrope Il Teatro 450, 499 Powell; 433-1172. \$17-20. Fri-Sun, 8pm. Through Sun/10. Women in Time sets Molière's comedy in a swank 1950s Hollywood drawing room where an assortment of period icons — fops, beatniks, cowboys, and starlets — cavort, prattle, and deceive quite as convincingly as their 17th-century counterparts. Molière's theme of a corrupt society beyond, but reflected in, the relationships of the play finds expression here in a thread of cold-war lunacy, largely conveyed via TV coverage of the HUAC hearings and ads for duck-and-cover drills. Paul Silverman as Alceste, here a blacklisted screenwriter, has the neurotic intelligence but lacks the masculine charm of Molière's title character. He's a bloodless, if humorous, protagonist, and we are hard-pressed to imagine him striking anyone's fancy, let alone that of the lovely Celimene (played as a rising starlet by the stunning Jennifer Wagner). Still, an exceptional supporting cast, high production values, and Molière's timeless script make this an engaging evening. Not the least of director Sacha Reich's accomplishments is her actors' clear, coherent, and remarkably natural-sounding rendering of Richard Wilbur's astonishing verse translation. (Avila)

The Most Fabulous Story Ever Told New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$15-25. Wed-Sat, 8pm; Sun/10, July 1, and July 8, 2pm. Through July 14. Paul Rudnick's lightweight but very funny play tackles the good book with a mix of wildly irreverent humor and a bit of serious soul-searching. The first act, in which uber-gay couple Adam and Steve hook up with uberlesbian couple Jane and Mabel and go skipping through the Old Testament, is a lot of campy silliness. It's when Rudnick leaves the

Thornton Wilder-meets-C.B. DeMille shtick behind and moves his couples on to contemporary Manhattan that he finds his groove and his heart. The second act focuses on a mad Christmas party marked by both the miracle of birth and the specter of death. The dialogue gets ever funnier as it acquires more heft, as genuine questions of belief spring out of the most painful and ridiculous human realities. George Maguire does a bang-up job directing at an effervescent but sensitive clip, and the first-rate cast turn in some hilarious turns. Rudnick's answers to the big questions may not exactly be revelations, but the comic apocalypse he provides is radiant in its humanity and playfulness. (Rosenstein)

Oh, Progeny! Shelton Theatre, 533 Sutter; 601-3499. \$15-20. Fri-Sat, 8pm; Sun, 2pm. Through June 17. PJB Productions presents an original musical revue about being a parent in today's world.

Shear Madness Mason Street Theatre, 340 Mason; 982-5463. \$34. Tues-Fri, 8pm; Sat, 6:30 and 9:30pm; Sun, 3 and 7:30pm.

Through June 17. The city's longest-running play revolves around a murder committed in a wacky Nob Hill salon.

Snake in the Basement: The Prosecution of Rev. Bill Pruitt The Marsh, 1062 Valencia; 826-5750. \$15-20. Thurs-Sun, 8pm. Through Sun/10. Local puppeteer Liebe Wetzel and her ensemble, Lunatique Fantastique, present a puppet play (opening again after premiering last year) that tackles an unlikely topic: a recent case in which several women brought charges of sexual molestation against a Dallas minister. Other than a bit of narration and song, the show is nearly wordless, portraying an archetypal tale of a man of god being tempted by the devils of his own nature, abusing the bodies and souls of women in his church, and ultimately being called to answer for his crimes. But that synopsis doesn't begin to account for the often remarkable power of the images Wetzel and her company evoke, or the density of the associations they weave with the simplest of means. (Rosenstein)

Submarine Stories Maritime Hall Sailor's Saloon, 450 Harrison; 978-2345. \$12-15. Wed/30, 8pm. The first of three plays in Climate Theatre/Solo Mio/Writers Who Act's Trio Mio series, this play, starring Ed Holmes, is about the life of a Naval mechanic on a submarine.

The Vagina Monologues Alcazar Theatre, 650 Geary; 433-9500. \$30-50. Re-opens Tues/5, 8pm. Runs Tues-Wed, 8pm; Fri-Sat, 8:30pm (also Sat, 5pm); Sun 3 and 7pm. From June 5-24, Susan Anton, Christina Pickles, and Tracee Ellis Ross star in Eve Ensler's play of monologues collected from interviews with women. Michelle Clunie, Marga Gomez, and Barbara Rush take over the roles from June 26-July 8.

Bay Area

Big Love Berkeley Repertory Theatre, 2025 Addison, Berk; (510) 647-2949. \$15.99-51. Wed/30, Sun/3, 7pm (also Sun, 2pm); Thurs/31-Sat/2, Tues/5, 8pm (also Thurs, 2pm). See www.berkeleyrep.org for rest of schedule. Through Sun/10. Inspired by Aeschylus's *Suppliant Women*, Charles L. Mee's play exuberantly transposes the story to contemporary Italy. Fifty Greek brides flee to Italy, seeking sanctuary from the 50 cousins to whom they've been unwillingly contracted in marriage. Mee brilliantly extrapolates from the surviving fragments of Aeschylus's trilogy to create a dizzying series of confrontations between the play's men and women. (Rosenstein)

Cyrano San Jose Repertory Theatre, Sobrato Auditorium, 101 Paseo de San Antonio, San Jose; (408) 367-7255. \$17-37. Tues-Sat, 8pm (also Sat, 3pm); Sun, 2 and 7pm. Through Sun/10. The poet, swordsman, and lover of Edmond Rostand's classic comes fitfully to life in this San Jose Rep production. Frank Langella's recent adaptation trims the play and its characters significantly and fairly skillfully, losing the fat while retaining the best moments. Dipu Gupta's faux-naïf sets and John McCluggage's uncluttered staging are, both aiming for a streamlined contemporary feel, but the result is that things look pretty skimpy — and surprisingly unromantic for this uber-romantic play. McCluggage's choice of a younger-than-usual Cyrano works better, and although John Hansen got off to a slow start on opening night, he

critic's choice: stage

Mary Armentrout
Dance Theater

Through June 9, Dance Mission Theater

A newcomer to Mary Armentrout's work might conclude that she is, to put it mildly, out there. She has a thing for getting tangled up in a sweater. She talks to herself. She wanders around the stage looking lost. Well, having tasted several slices of the pie that is the evening-length work *The Psychopathology of Everyday Life*, I can attest to the fact that while Armentrout is out there, she knows what she's doing. *The Psychopathology of Everyday Life* is a surrealist account of the daily reality of reaction formation: we say one thing when we mean another. The show features Armentrout and dancers Alma Cunningham, Christy Funsch, Kristin Lemberg, Alan Grant, Lisa Kitchen, and Kitty Luce amid boxes of cookies and overturned chairs, stumbling across the chasm between their thoughts and their feelings. Composer-singer-cellist Merlin Coleman and singer Darcy Dunn collaborated with Armentrout on the sound score of slowed-down speech, whispering, and water sounds. Allow yourself to succumb to the interior loops of outward loopiness. Fri.-Sat., 8 p.m., 3316 24th St., S.F. \$15. (510) 845-8604. (Sima Belmar)



PHOTO OF MARY ARMENTROUT BY ELIZABETH GOEHLK

gradually grew into the role's charm and vigor. Michael DeGood makes a refreshingly colloquial Christian, but Elaine Erika Davis' Roxanne never outgrows her initial superficiality and self-absorption, and the supporting cast is generally weak. Still, Rostand's masterpiece remains irresistible in any form; there are passages when the play seems to soar to the moon of its own accord. (Rosenstein)

The Laramie Project Berkeley Repertory Theatre, 2015 Addison; (510) 647-2949. \$10-51. Wed/30, Sun/3, 7pm (also Sun, 2pm); Thurs/31-Sat/2, Tues/5, 8pm (also Sat, 2pm). See www.berkeleyrep.org for complete schedule. Through July 8. See "After Matthew," page 50.

A New Brain Julia Morgan Center for the Arts, 2640 College, Berk; (510) 655-0813. \$10-15. Thurs-Sun, 8pm (also Sat/2 and Sun/3, 2pm; Sat/2 no 8pm show). Through Sun/10. The Shotgun Players present William Finn's atypical musical about an artist who must compromise his artistic talents to make a living until he almost succumbs to a brain tumor. **Planet Janet** La Val's Subterranean Theatre, 1834 Euclid, Berk; (510) 464-4468. \$7-12. Fri-Sat, 8pm; Sun, 7pm. Through Sun/10. Playwright Bret Fetzer conjures up the essence of the American urbanite in a provincial little universe of twenty-somethings he calls *Planet Janet*, in which stars rotate through the night sky "like a planetarium," and relationships are a blood sport one either leaps into like a champ or watches passively from the sidelines. Jan (Eleanor Mason), a boisterous ball of insecurity, wakes from a debauch in a strange apartment. When this fling with Roger (Michael Brusasco) has flung, Jan turns to the true but wary shoulders of "just friend" Stan (David Ballog), girlfriend Del (Alyssa Bostwick), and friend-of-friend Sheila (Jessica Hird). A drunken tussle with a man named Josh (J. Isaac Laplante) doesn't get past the fling stage, or rather, the flinging him about the stage. Director Sarah O'Connell plays the contrasts between characters for all they're worth and gets the most from an imperfect but frequently witty script. (Avila)

Twelfth Night Lorraine Hansberry Theatre, 620 Sutter; 474-8800. \$25-30. Thurs-Sat, 8pm; Sun, 2pm. Through June 17. Whitney J.

Leblanc directs this Shakespeare comedy about gender, love, and mistaken identities.

dance

Mary Armentrout Dance Theater Dance Mission Theater, 3316 24th St; (510) 845-8604. Fri-Sat, 8pm. \$15. Through Sat/9. See Critic's Choice.

Ballet Folklórico Mexicano de Carlos Moreno Herbst Theatre, War Memorial and Performing Arts Center, 401 Van Ness; 392-4400. Thurs, 7pm. \$20-25. The company presents *Fiesta Mexicana*, an evening of traditional dance from Mexico.

Sonya Delwaide ODC Theater, 3153 17th St; 863-9834. Thurs-Sun, 8pm. \$18. See 8 Days a Week, page 60.

The Don't Quit Your Day Job Dancers Palace of Fine Arts, 3301 Lyon; 258-0558. Fri-Sat, 8pm. \$15. "The dance troupe that works for a living, but dances for love" presents *Red*, a dance play in three acts that follows a dreamer from redhead to lady in red to the red apple that marks his fall.

Joe Goode Performance Group Yerba Buena Center for the Arts, 701 Mission; 978-2787. Wed-Sun, 8pm. \$20-30. See 8 Days a Week, page 60.

Stephen Pelton Dance Theater Jon Sims Center for the Arts, 1519 Mission; 554-0402. Fri, 8pm. \$5-10. Having toured *Animal Acts*, his intriguing and at times brilliant evening-length work, in 1999-2000, Pelton is back at work in San Francisco. Get up close and personal with phase two of his latest project at the intimate Jon Sims Center.

Project Bandaloo Theater Artaud, 450 Florida; 621-7797. Thurs-Sat, 8pm. \$20-35. Theater Artaud may not be Half Dome or the Space Needle, but Amelia Rudolph of Project Bandaloo is a practical woman with her feet on the ground — that is, if she's not climbing and dancing upon the above-mentioned high places. For the group's 10th-anniversary concert she brings the outdoors inside with sculptor Lawrence LaBianca's "upside-down hanging steel trees," constructed for the premiere of *Resonate!* The program also includes the reworked *Back Wall*, plus *Luminescent Flights*, a striking juxtaposition of nature and humans in Yosemite. (Felciano)

Bay Area

RoCo Dance Marin Center's Veterans Memorial Auditorium, Avenue of the Flags, San Rafael; (415) 472-3500. Sun, 6:30pm. \$13-16. RoCo's 350 kids and adults, both amateur and professional dancers, present hip-hop, jazz, modern, ballet, and breaking.

performance

'Angry in Paris' and 'The Idiot Client' Exit Theatre, 156 Edly; 387-3163. Fri-Sat, 2pm. \$8. The two works-in-progress are by comic monologists Cameron Calloway and Michael O'Brien.

'The Angry White Male Tour' Covered Wagon Saloon, 917 Folsom. Wed, 9pm. Kimo's, 1351 Polk. Thurs, 9pm. (888) 303-KILL or www.evilnow.com. Call for price. Not for the easily offended or faint at heart: Jim Goad (The Redneck Manifesto, Answer Me! magazine, sometimes Bay Guardian contributor) leads a pack of pissed-off writers, artists, and performers (including Mike Diana, Shane Bugbee, the Boone Brothers, King VelVeeda, "vomiting performance artist" Skitzo, and Dr. Randall Phillip).

'Escapade 2001' Victoria Theatre, 2961 16th St; 863-7576. Fri-Sat, 8pm; Sun, 3pm. \$28-35. Through Sun/10. Choreographer and director James DuBeq presents his Las Vegas-style variety revue.

'jFandangos! Songs and Dances of Early California' De Huro und Mariposa Streets; 431-4234. Sun, 4pm. \$15-18. Pro Música de California presents this show, the first in a series of early music concerts celebrating San Francisco's 225th anniversary. Participants include Coro Hispanico de San Francisco and Conjunto Nuevo Mundo, with special guests Cascada de Flores and dancers from Los Luperones de San José.

'Intergeneration: An Afternoon at the Blue Elephant' San Francisco Public Library, Main Branch, Room 58B, 100 Larkin; 695-0933. Sun, 2pm. Free. As a part of the National Queer Arts Festival 2001, the James C. Hormel Lesbian and Gay Center presents a performance of short plays, readings, digital video shorts, and other works by queer youth, adults, and seniors. For more on the National Queer Arts Festival 2001, see 8 Days a Week, page 60.

'In the Long White Moonlight: An Exploration of Tamil Poetry, Music, and Dance' Gershwin Theatre, 2350 Turk; 512-8812. Sun, 5pm. \$8-15. The Center for Art in Translation presents a performance celebrating Tamil poetry from South India.

'The Night of San Donnino' Gershwin Theatre, 2350 Turk; 788-7142, ext 18. Fri, 1 and 8pm. \$10 donation. This shadow theater opera is about the childhood of Italian composer Giuseppe Verdi.

Jim Rose Punch Line Comedy Club, 444 Battery; 397-4337. Wed-Sat, 9pm (also Fri-Sat, 11pm). Jim Rose presents his shocking circus sideshow.

'Queeriosity' Brava Theater Center, 2781 24th St; 661-6927. Sat, 7-11pm. Free. Youth Speaks presents a night of poetry, dance, and music by queer youth artists.

Robeson and Rivera Academy student performance showcase Robeson and Rivera Academy, 1535 Newcomb; 920-5155. Thurs, 6pm. Call for price. Students at the middle school, which seeks to reform first-time youthful offenders through the performing arts, host an evening of one-act plays, videos, drumming, and more.

'A Salute to Ralph Ellison' Lorraine Hansberry Theatre, 620 Sutter; 474-8800. Mon, 8pm. \$25. Jerry Fishman presents his staged reading of *Invisible Man*.

'Songs to Offend Almost Everyone' Plush Room, York Hotel, 940 Sutter; 885-6800. Wed-Sat, 8pm; Sun, 3pm. \$25. Bay Area cabaret star Sharon McNight performs politically incorrect songs.

True Fiction Magazine Improvisational Theatre Bayfront Theatre, Fort Mason, Bldg B, Marina at Laguna; 824-1559. Thurs/31-Sat/2, Fri/8, Sun/9, 8pm. \$15. True Fiction Magazine presents improvisational full-length plays.

Bay Area

AfroSolo Theatre Company La Peña Cultural Center, 3105 Shattuck, Berk; (415) 771-2376. Thurs, 7:30pm. \$5-10. Wanda Sabir hosts an evening of theater, dance, spoken word, and poetry.

'Friday Night Live' Oakland Asian Cultural Center, 388 Ninth St, Oakl; (510) 208-6080. Fri, 7:30-9:30pm. Free. This intergenerational performance features Asian Pacific Islander comedians, musicians, dancers, and spoken word artists.

'New Moon at Sinai' Julia Morgan Center for the Arts, 2640 College, Berk; (925) 798-1300. Wed, 7pm. \$8-15. Twelve-piece improvisational band Mozaik, electric groove ensemble Pharaoh's Daughter, and the Puppet Players perform.

'Xarc Festival' Cal State University, Studio Theatre, Hayward, 25800 Carlos Bee, Hayward; (510) 885-4299. Thurs, 6pm; Fri-Sat, 8pm; Sun, 2pm. \$5-8. The Cal State University Hayward's Department of Theater and Dance presents a festival of performances by theater and dance students.

comedy

Brainwash Cafe and Laundromat 1122 Folsom; 861-3663. Thurs, 8pm: Tony Sparks, free.

Buchanan Grill 3653 Buchanan; 563-2802. Mon, 8:30: SNAFU Comedy Improv, \$5. **Cobb's Comedy Club** 2801 Leavenworth; 928-4320. Wed, Mon-Tues, 8pm: All-Pro Comedy Showcase, \$7. Thurs-Sun, 8pm (also Fri-Sat, 10pm): Eddie Brill, Robert Duchaine, Tony DiJanico, \$10-15.

The Marsh 1062 Valencia; 826-5759. Fri, 9pm: Preshow with Colin Mahan, \$7. Fri, 10pm: Krasper Hauser, \$7. Sat, 7:30pm: Mike Duvall and Friends, \$7. Sat, 9pm: "All-Female Comedy Showcase," with hosts Lori Chapman and Hillary Cohen, \$7.

One World Cafe 1799 McAllister; 776-9358. Fri, 7:30pm: open mic with host Corrine Petseys, free.

Paradise Lounge 308 11th St; 422-0074. Wed, 8pm: stand-up comedy, \$6.

Piaf's 1686 Market; 541-5610. Mon, 8pm: Cay Comedy Showcase, with host Janis Lip-ton and featuring Mary C. Matthews, Bob Douglas, Tracey Rose, Erin Souza, and Bridget Schwartz, \$5.

Rasselas 1534 Fillmore; 921-2051. Sat, 7pm: S.E. Comedy Beat, with comedy, improv, and music, \$7.

Sea Biscuit 3815 Noriega; 661-3784. Wed, 8pm: open mic comedy, with hosts Tony Sparks and Tom Smith, free.

Bay Area

La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568. Wed, 7:30pm: "Conversation in Commedia," a monthly dialogue featuring Joan Holden and Jeff Raz, \$8.

spoken word

Open mics take place almost every night in cafes throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

Wednesday: Brainwash Cafe 1122 Folsom; 864-3842. Spoken Word Salon with Diamond Dave Whitaker, 8pm, free. San Francisco Public Library, Main Branch Koret Auditorium, 100 Larkin; 252-4655. "Jump: Poetry and Prose by WritersCorps Youth," poetry readings by 30 youth writers, 5:30-6:30pm, free. Western Addition Branch Library 1550 Scott; 292-2160. An open forum of poetry readings presented by the Afro-San Francisco Society of Poets in Support of Local Poets, 7pm, free.

Thursday: Black Dot Cafe 2330 International, Oakl; (510) 533-6629. "The Word," spoken word and live music, 9:30pm, \$3. Cafe Firenze 2116 Shattuck, Berk; (510) 644-0155. "Duomo Reading Series," with host Louis Cuneo and featuring Connie Post, 7pm, free.

cell space 2050 Bryant; 648-7562 or www.girlsinthehall.org. "Girls in the Hall," opening celebration featuring Youth Speaks and readings from participants in the GIRL project, Girls in the Hall, Bay Area Teen Voices, formerly incarcerated girls, and other special guests, 6pm, free.

Friday: Escape from New York Pizza 333 Bush; 421-0700. "Poetry and Pizza," a benefit reading for the SF AIDS Foundation featuring Marc Hofstadter and Leonard Cirino, 7:30, \$5. Women's Building 3543 18th St; 552-7709. Alice Walker, Dorothy Allison,

and Jewelle Gomez read at the Opening Night Gala of the National Queer Arts Festival 2001, 8pm, \$25-50. See 8 Days a Week, page 60. Blue Books New College, 766 Valencia; 437-3400. Jeni Olin and Adam DeCraff read, 7:30pm, \$5 (no one turned away for lack of funds). See 8 Days a Week, page 60.

Saturday: Java on Ocean Cafe 1700 Ocean; 333-6075. Open mic and poetry book-release party with Ronald Stewart, 6:30pm, free. Women's Building 3543 18th St; 552-7709. "Greatest Spits CD-Release Party," a part of the National Queer Arts Festival 2001, this spoken word event celebrates the release of Sister Spit's latest CD.

Sunday: Paradise Lounge 1501 Folsom; 621-1911. "Poetry above Paradise," featuring guest poet and open reading, 8pm, free. SomArts Theater 934 Brannan; 552-7709. "Intercourse: A Sex and Gender Spoken Word Recipe for Revolution: Intersex, Transgender, Transsexual, and Genderqueer People Speak Their Truth," 7pm, \$5-50.

Monday: Café de la Paz 1600 Shattuck, Berk; (510) 843-0662. "Poetry Nitro," with host Gaya Jenkins and featuring Mishell Erickson, 7pm, free. Notes from Underground 2399 Van Ness; 775-7638. "Celebration of the Word," hosted by Jeanne Powell and featuring Carrie Rehak and Dean Smith, 7:30pm, free. Rasselas 1534 Fillmore; 346-8696. Open mic, 8pm, free. Stork Club 2330 Telegraph, Oakl; (510) 444-6174. Poet's League Slam, featuring teams from San Francisco, Oakland, Berkeley, and San Jose, 8pm, \$8.

Tuesday: Bird and Beckett Books 2788 Diamond; 586-3733. Bardic Roundtable, with poet Walker Brents, followed by open mic. Rockin' Java 1821 Haight; 831-8842. "Open Mind Open Mic," with host

Carvell, 8pm, free.

Continued on page 90

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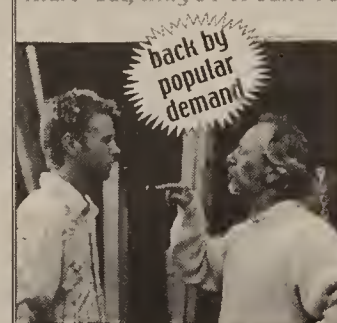
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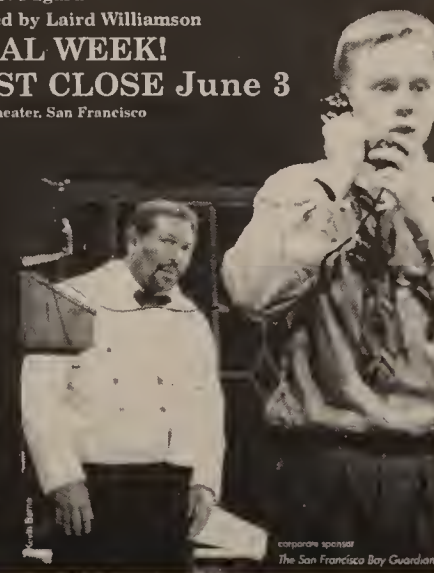
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From page 89

film

Film listings are edited by Cheryl Eddy. Reviewers are Sabrina Crawford, David Fear, Dina Gachman, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Robin Lapid, Patrick Macias, Anil Patel, Chuck Stephens, and Rob Taylor. Film intern is R.M. Mead. See Rep Clock, page 98, and Movie Clock, page 99, for theater information. Owing to the Memorial Day holiday, some theater bookings were not available at press time.

Opening

The Animal Rob Schneider stars as a cop who is secretly implanted with the internal organs of various animals. Hey, it has to be better than *Pearl Harbor*. (1:29) *Shattuck*.
Big Eden A single New York artist (Ayre Gross) returns to his Montana hometown to care for an ailing grandfather and ends up fretting over the guy (Tim DeKay) who got away. Of course, a shy Native American (Eric

Schweig) with an interest in the culinary arts may signal a change for the better in our hero's love life. *Big Eden*'s laconic, deadpan brand of quirk owes more to the underwhelming humor of TV's *Northern Exposure* than any recent Sundance contestants, largely eschewing the kitsch Americana one has come to expect from the indie nation (hel-lo *Happy, Texas!*); the film's charm tempts one to believe that an actual backwater oasis of tolerance could exist in the Midwest, which is no mean feat. The third act ends up bogged down in "should-he-shouldn't-he" treacle, but the performances (especially Schweig's) and the breezy pacing make this hors d'oeuvre a surprisingly satisfying cinematic snack. (1:57) *Embarcadero, Shattuck*. (Fear)

Bread and Roses At one point in his career Ken Loach was the textbook example of how to put radical politics on screen without becoming pedantic. But his latter-day collaborations with screenwriter Paul Laverty — *My Name Is Joe*, *Carla's Song*, and now *Bread and Roses* — have dislodged the director from his anchoring instinct: understatement. Leaving behind the subtle undercurrents of emotional actors' films like *Ladybird-Ladybird* and *Raining Stones*, *Bread and Roses* is the kind of movie you should earn credits for watching: Its true-life topic is groundbreaking — illegal immigrants

stand-up to exploitative bosses and go on strike in L.A. But it reads like drama written on a chalkboard. If you feel like you have a handle on capitalism's bad side, I suggest organizing instead. (1:50) *Act I and II, Lumiere*. (Gerhard)

► **The Gleaners and I** Forty-some years after the classic *Cleo from 5 to 7*, Agnès Varda is as alert as ever. With this documentary, she takes to digital video as if it were the best lover anyone could have in old age. Her subject is "gleaning," a practice that varies from gathering leftover fruits and vegetables in the country to finding discarded objects and food in the city; journeying throughout France, she encounters a man who has built a palace out of dolls ("He's an amateur," his unimpressed wife says) and a wide variety of people united by their use of what most people regard as trash. *The Gleaners and I* is filled with offhand yet acute social observations — and many happy accidents, as when Varda discovers that a man who munches on leftovers at a market possesses a master's degree and lives in a shelter where he teaches immigrants from Mali and Senegal. (1:22) *Rafael*. (Huston)

Moulin Rouge See "Too Much Rouge," page 48. (2:06)

Simon Magus See Movie Clock, page 99. (1:46) *Lumiere, Shattuck*.

► **Smell of Camphor, Fragrance of Jasmine** An

aging director comes out of retirement to make a film on Persian burial rights for Japanese television. Meanwhile, he discovers that his own burial plot alongside his departed wife has someone else in it. In the manner of Kiarostami's *Close Up* or Makhmalbaf's *Salaam Cinema*, director Bahman Farmanara's first film in more than 20 years intricately weaves reality and fiction in a fashion that has come to be a hallmark of Iran's self-consciously social cinema. With Farmanara playing the part of the director and blacklisted actors from his own pre-revolutionary films playing themselves, this fascinating meditation on life and death is also an ingenious demonstration of the transformative power of cinema in a culture that takes its art seriously. For an extensive interview with Farmanara, go to www.sfbg.com/AandE. (1:33) *Opera Plaza, Shattuck*. (Robert Avila)

What's the Worst that Could Happen? Robber

Martin Lawrence faces off with vengeful billionaire Danny DeVito in a battle of comedic proportions. Hey, it has to be better than

Pearl Harbor. (1:35)

Ongoing

A Knight's Tale When a young squire (Heath Ledger) fakes a noble birthright with the help of his comic-relief sidekicks (Mark Addy and Alan Tudyk) and some writer named Geoffrey Chaucer (Paul Bettany), the peasant becomes the people's hero in the jousting ring. Of course there's a comely maiden (Shannyn Sossamon) to woo, a dastardly rival (Rufus Sewell) to best, and a championship to win, but the outcome is rarely in doubt. This modernized *Tale* weaves its anachronisms on its Nike-armored sleeve, chucking away historical logic to proudly display princesses in Givenchy knockoffs and new-wave dance parties. Director Brian Koppelman (*Payback*) spends so much time building an XFL in King Arthur's court that he puts everything else on autopilot, leaving the film pitched

somewhere between roller-coaster cinema and ridiculous. (2:12) (Fear)

All Access (1:05) *Metreon Innox*.

► **Amores perros** In Alejandro González Iñárritu's *Amores perros* everyone betrays someone he or she loves. The dogs in the film reflect the torment of their masters and learn how to hate from the same hands that feed them. With the proper prodding, dogs become unable to distinguish between love and hate, and so, *Amores* says over and over again, do humans. Stylistically, *Amores perros* rifles through multiple tactics of Mexican film and video history: social realism, *telenovela* melodrama, sleight-of-hand surrealism, biblical parable, avant-garde experimentalism, TV commercials, and music video. *Amores* feels most like a millennial *rockero* film, the first Mexican film to successfully and earnestly translate the emotional and ideological sensibilities of Mexico City's post-1985 rock generation — the alienation, unrest, and visionary utopianism born from the succession of an earthquake, NAFTA, and the Zapatista revolution — into a polished, authentic epic. (2:43) (Josh Kun)

► **Angel Eyes** Jennifer Lopez alternates between righteous violent cop and avenging wounded angel in this posttraumatic weepie from director Luis Mandoki (*When a Man Loves a Woman*). A half-of-this-world mystery man walking the Chicago streets and calling himself "Catch" (Jim Caviezel) is her surprise suitor. They meet weird in a series of coincidences that lend an "old-fashioned" heroism to their actions. Both are trying to ditch their pasts but are unable to respond to each other's attractiveness (she's got, well, you know; he's got a fascinating pair of well-smoked, lived-in eyes). It's all a bit drecky, a situation where mutual salvation is supposed to result in saliva-worthy romantic sparks, but Caviezel's raw, blistered man act is better suited to this fare than to, say, *Pay It Forward*. (1:44) (Edward E. Crouse)

Continued on page 93

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critic's choice: film

'Juliet of the Spirits'
June 1-June 13, Castro

Federico Fellini may have cut his teeth writing and directing early neorealistic efforts in postwar Italy, but it's the far-out flights of autobiographical fancy that have made "Il Maestro"'s name synonymous with the gaudy and the grotesque. He'd already begun to dip his toe into dosed waters in the early '60s, merging an exterior cinema of first-person melodrama with an interior cinema of waking-dream psychology in his landmark 1963 navel-gazing opus *8 1/2*. Two years later he'd dive headfirst into the psyche with one of the most baroque explorations of the female mind ever committed to celluloid. The result was *Juliet of the Spirits*, an examination of one woman's odyssey toward self-realization as seen through the business end of a kaleidoscope. A middle-aged housewife (Fellini's favorite on-and-off-screen martyr, Giulietta "Mrs. Fellini" Masina) suffers from low self-esteem, thanks to an overbearing mother and a husband she believes to be unfaithful. After an encounter with a psychic, she begins to see spirits of her past and drift in and out of reality until she manages to undo a trauma suffered by her younger self. Fellini's first film in color, *Juliet of the Spirits* veers between gauche '60s modernism and nightmarish acid trip (dig the groovy Day-Glo orgy scene!), between whimsy and something out of a Bosch painting; the vibrant Technicolor palette lends even the mildest of scenes a hallucinatory glow. Reaction to *Juliet* has historically been mixed, with many dismissing it as a lesser entry in the filmmaker's canon and others proclaiming it Fellini's final hurrah before going entirely off the deep end (his next feature was *Satyricon*; 'nuff said). Though far from the master's best work, *Juliet* still has much that bears revisiting: notably, Nino Rota's swinging score and Masina's swan song as her husband's muse (the couple divorced soon afterward). Add in the fact that the Castro has managed to get its hands on a brand-new print struck from the original negative, and this primo slice of Euro-psychedelia on the big screen becomes a mandatory revival to catch. See Rep Clock for show times. (David Fear)



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Ongoing

From page 93

Daniel Dillon (Peter Mullan), a successful prospector whose past actions catch up with him when he finds himself surrounded by people with emotional and financial claims on his life. Sarah Polley once again embodies virtue, Milla Jovovich (less irritating than usual) sings a few torch songs, Wes Bentley gets to grow a beard, and Nastassja Kinski spends most of her screen time coughing up blood. But even flaming horses can't save *The Claim* from a chilly sense of self-importance. (2:00) (Huston)
Cop on a Mission (1:29) Four Star.
Crouching Tiger, Hidden Dragon (1:59) CyberWorld (48) Metreon Imax.

• **The Day I Became a Woman** Marziéh Meshkini's debut film is based on three stories by husband and teacher Mohsen Makhmalbaf. In "Hava" (Eve) a girl turns nine and finds her mother and grandmother will no longer let her play with boys. She strikes a bargain for one final hour with playmate Hassan before adopting the chador. "Aho" (Gazelle) follows a young married woman in a bicycle race as first her husband, then other male representatives of her tribe, chase her on horseback, pleading with her to return to family life. In the final sequence, "Hura" (Black-eyed beauty), an old woman goes on a shopping spree. Using the exquisite beauty of Kish Island, off Iran's southern coast, as a backdrop, Meshkini grounds these fanciful vignettes in actual social realities, while titling her work to convey a universal female experience. The film is symbolically rich and adeptly shot, and she manages to coax serviceable performances from her largely amateur cast. (1:18) (Avila)

• **The Dish** In July 1969, all eyes were glued to the tube as *Apollo 11* sent the first men to the moon, a global event requiring a plan B. Hence the deployment of the southern hemisphere's largest radio telescope to humble Parkes, a midsize New South Wales burg. Sam Neill plays the telescope's principal resident-scientist whose rather casual work methods do not inspire confidence on the part of NASA's stuffy, by-the-book guest "consultant" (Patrick Warburton). The resulting discord, however, is nothing beside the conniptions that grip the town's assorted crackpots, whiners, braggarts, and accidents-waiting-to-happen during this historic moment. Yet while this portrait of backwater bourgeoisie is often hilarious, director-coscenarist Rob Sitch casts it all in a sweated haze of nostalgic affection. (1:41) (Harvey)

• **"Five Films by Jay Rosenblatt"** There's a moment in one of Jay Rosenblatt's films ("The Smell of Burning Ants") when a shadow passes over a childlike smiling face that's been chalked onto a sidewalk. The glimpse only lasts a second or two, but it captures the overall mood of Rosenblatt's work and symbolizes his obsession with cruelty as a rite in the passage from boyhood to manhood. Boys are often seen on

the verge of crossing a threshold — usually a doorway — in Rosenblatt's films, and the director's use of found footage cleverly combines dozens of scruffy, striped-shirted youngsters into one typical child; to put it a different way, in Rosenblatt's movies a boy is another boy is another boy beating up another boy is another boy ... Besides "Ants," other films in this program include "Human Remains," "Short of Breath," "Restricted," and "King of the Jews." Rosenblatt's short works have a distinct personality — as playful as kids who leap ghost-like from car top to car top and at the same time as fatalistic as a scorpion surrounded by fire. (1:20) *Roxie*. (Huston)

The Golden Bowl (2:10)

Haunted Castle (1:16) Metreon Imax.

Himalaya Eric Valli, the French director of *Himalaya*, is a *National Geographic* photographer who has lived in Nepal since 1983. The narrative of his debut feature focuses on a village's two-week yak-packed caravan trek across the mountainous Dolpo region, an epic journey with a simple goal: to leave with salt and return with grain. An equally simple western or war-film trope — an intergenerational struggle for leadership — is at the center of the plot; elder chieftain Tintin (Thinlen Lhondup) rails against and races against younger upstart Karma (Gurgyon Khap). Thankfully, the other

source of drama is the landscape, and the 35mm cinematography — by Eric Guichard and Jean-Paul Meurisse — isn't as reductive as the script. (1:44) *Rafael*. (Huston)

Horace Parlan by Horace Parlan As his film's title indicates, director Don McGlynn steps aside and allows pianist Horace Parlan to paint his own self-portrait. The result is an intimate autobiography of one of jazz's unsung heroes and a first-person account of the history of jazz. In his Danish countryside home Parlan reveals his life and love of music with candor, warmth, and passion. Though he was partially paralyzed by polio at five, Parlan's tenacious desire to master piano led him to develop a unique playing style, profound in its dexterity and smoothness. As he creates melodies in his living room and spins tales of yesteryear in his backyard — remembering times onstage with Charles Mingus, recording with Dexter Gordon, and the beginning of Blue Note — Parlan comes off a bit like a grandfather. If you listen carefully to his music and his words, you are likely to learn far more about jazz than you ever could from any "authoritative" text. (57) *Roxie*. (Crawford)

• **Keep the River on Your Right: A Modern Cannibal Tale** In the mid 1950s tortured-artist New Yorker Tobias Schneebaum set out for the remotest jungles of Peru, less in search of something than in flight from the "civilized

world" — his perceived corruption and cruelty. He wound up adopted for some time by a native tribe so untouched by industrialized versions of modernity that it practiced casual male-male sex without the least self-consciousness. Another, less frequently indulged custom — attacking rival tribes, kidnapping the women, and eating the men — struck Schneebaum as rather less appealing. But when his poetically nonjudgmental titular memoir of this trip came out in the '60s, the cannibal thing was all anyone wanted to talk about. Now elderly, the

painter-teacher-anthropologist reluctantly agreed to let a documentary filmmaking team record his first trip back to the region in decades. The results are bizarre, humorous, melancholic, and endearing — much like Schneebaum himself, a man still very sure that "primitive" societies are far more evolved than ours, at least where it counts. After seeing *Keep the River*, you may find yourself conceding his point. (1:34) *Rafael*. (Harvey)

Continued on page 96

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Ongoing

From page 95

The Legend of Teddy Edwards Thanks to Ken Burns, jazz is on everyone's mind these days. However, while Burns created a best-of anthology, documentary Don McGlynn (*Charles Mingus: Triumph of the Underdog*, *Louis Prima: The Wildest!*) takes a vastly different approach with his detailed close-ups of influential, lesser-known figures. Here McGlynn focuses on one of Los Angeles' semisecret heroes. Through interviews with subject Teddy Edwards and his son, other musicians, friends, and critics, as well as jam session footage, McGlynn reveals the history of this pioneering tenor saxophonist, and of the West Coast jazz

scene. A celebrated legend among musicians, Edwards began his career in L.A. at the height of the 1940s Central Avenue club scene; he recorded the first bebop tenor sax solo and collaborated with Charlie Parker, Benny Goodman, and even Tom Waits. Yet while Edwards' star burns brightly, it seems destined — much like the whole of the West Coast jazz scene itself — to remain just outside the public radar. (1:25) *Roxie*. (Crawford)

The Luzhin Defence At the pinnacle of his career, eccentric chess grand master Alexander Luzhin (John Turturro) travels to Italy for the chess world championship, where he falls instantly in love with Natalia (Emily Watson), an independent-minded woman bent on breaking free from the constraints of her aristocratic family. As his new romantic obsession grows, and the tension of the final days of the tournament builds, Luzhin's all-consuming emotions threaten to push him over the edge. Set in the lush Italian countryside, the film — based on a Nabokov novel and directed by Marlene Gorris (*Antonia's Line*) — dexterously explores the intersecting nature of love, insanity, and intelligence. (1:46) (Crawford)

The Man Who Cried Cate Blanchett's lipstick is fantastically shiny and Christina Ricci's hair is luxuriously silky in this tale of a Russian Jewish girl (Ricci) separated from her family and forced into travel-as-survival during Hitler's reign of terror in Europe. If you detect a jarring tonal dissonance within that last sentence, the dissonance suits Sally Potter's new film, which gives the high-glam romance-novel treatment to Nazi-era poverty and hardship. Blanchett's lips, Ricci's hair, and other equally important visuals benefit from lush cinematography by Sacha Vierny (who regularly works with Resnais, Ruiz, and Greenaway) and

a digital process called Dubicolor that generates Technicolor-esque degrees of saturation. Johnny Depp remains mostly mute as the long-haired horseman type often found in Potter films, while John Turturro overacts as an opera singer. Ricci timidly lip-synchs Purcell's "When I Am Laid in Earth" more than once, faring best when she doesn't have to speak, let alone sing. (1:42) (Huston)

► **Memento** Christopher Nolan's *Memento* takes its backwardness very seriously — its final image is also its final fade-out — and has a lot of fun doing so. Artfully deranged, it turns out to be the most entertaining American popcorn puzzler in ages: an occasionally violent but thoroughly infectious meditation on short-term memory, perpetual forgetfulness, and, uh ... what was I just saying? Leonard (Guy Pearce) can only hold onto memories for a couple of minutes, which is why he carries a Polaroid camera and is covered in tattooed reminders about the vicious incident that left him the way he is. Borrowing from the inherent confusions of film noir, Nolan's flair for fancy brainwork and insistence on impermanence force his viewers to keep on their toes, to the point where not only do you question his characters and challenge their actions, you even begin to second-guess yourself. (1:56) *Rafael*. (Stephens)

The Mummy Returns A familiar plot (humans vs. ancient, bandage-wrapped forces of evil), and cast (though this time, Brendan Fraser's character gets to be jaded and toss off lines like, "Not these guys again!" when confronted with a posse of undead) amiably support CG-happy director Stephen Sommers in his quest to entertain the bejesus out of every popcorn-chomping summer movie fool. And *The Mummy Returns* brings it: nonstop over-the-

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top effects, madcap chases, hand-to-hand combat scenes, mystical reincarnation mumbo-jumbo, killer scarabs, flashbacks to ancient Egypt, and the pearly maw of pro wrestler The Rock, who has certainly parlayed his five-ish minutes of screen time (sorry kids) into being a huge part of the film's ad campaign. (2:01) (Eddy)

► **The Mystery of Picasso** French suspense maestro Henri-Georges Clouzot (*Diabolique*, *The Wages of Fear*) lightened up — somewhat — to make this fabled, long-unavailable 1956 documentary about Pablo Picasso at work. Claiming that we can get into "the mind of an artist" by "following his hand," Clouzot pretty much delivers just that: nearly the whole film is taken up by drawings and paintings, spontaneously done for the camera on transparent paper, so they seem to conjure themselves directly from the artistic ether. At first this novel approach looks set to become rather repetitious and tiring. But as the canvases grow increasingly complex and colorful, Picasso's craft becomes exciting indeed; this is "action painting" for real. The insight afforded into artistic inspiration, trial, failure, and restarting from scratch is exhilarating in itself — and has seldom been so vividly communicated as here. (1:15) *Rafael* (Harvey)

► **O Brother, Where Art Thou?** (1:47) **Pearl Harbor** Director Michael Bay and producer Jerry Bruckheimer really, really try to re-make *Titanic* by way of *Saving Private Ryan*; the result is a swollen string of clichés that makes the pair's *Armageddon* resemble a masterpiece of subtlety and nuance. With all due respect to *Pearl Harbor*'s special effects crew, which clearly spent a lot of time and TNT recreating the 1941 attack, this film — which frames tragic history within an corny love triangle that combines utter unbelieveability, a total lack of chemistry, and Ben Affleck's cap-toothed "charisma" — struts with Oscar-baiting self-importance and earnestness, hammering out a cringe-worthy exercise in excess that's insulting to war vets and moviegoers alike. (3:03) (Eddy)

► **Pollock** A dim gallery of Actors Studio semistar turns orbit first-time director and lead Ed Harris's mostly mute, perpetually pained and bewildered embodiment of an antihero. *Pollock*'s presentation of a notoriously drunken, lurching life is sober and straightforward, and its detached, literal perspective on the painter's life isn't revealing. The film's pace prevents sustained displays of passion, instead offering shorthand versions of events from Pollock's life; Barbara Turner and Susan J. Eshmill's screenplay focuses on the relationship between Pollock and chief booster (and fellow painter) Lee Krasner (Marcia Gay Harden). A celebrity's critique of celebrity's effect on creativity, *Pollock* is a vanity project nonetheless. (1:57) (Huston)

► **Requiem for a Dream** (1:42) **Shrek** The animated *Shrek* is a liberal genre send-up that doubles as a solid market entry. The title ogre (Mike Myers) lives peacefully until the day Lord Farquaad (John Lithgow) banishes all fairy-tale creatures to Shrek's land. Farquaad makes a deal: if Shrek can rescue a princess (Cameron Diaz), the creatures will be gone from his property. Accompanied by his sidekick, Donkey (Eddie Murphy), our hero sets out on his adventure and gets more than he bargained for. The appearance of easily recognizable pop culture references and familiar fairy-tale faces, not to mention a preference for Leonard Cohen over Elton John in the soundtrack, lends the film a hip, tongue-in-cheek approach. What really separates *Shrek* from its paint-by-numbers competition is its ability to self-referentially laugh at the industry's blatant love for the dollar even as it paves the way for its own tie-in toys. (1:27) (Fear)

► **Startup.com** Longtime D.A. Pennebaker collaborator Chris Hegedus's cinema-vérité film on dot-com entrepreneurs tells the story of two high school friends who have a dream of becoming billionaires. With cameras seemingly glued to charismatic CEO Kaleb Isaza Tuzman, the film follows the hopefuls through all the hallucinatory stages to building an IPO empire. Hegedus and codirector Jehane Noujaim capture that fleeting moment before the last IPO dreams went as limp as a sock puppet. But the true beauty of this film is that it's able to transcend the "period details" (of last year!) to tell a distressing story about the tortuous nature not just of capital but of friendship. (1:43) *Rafael* (Gerhard)

► **The Tailor of Panama** (1:49)

► **Under the Sand** With his latest, François Ozon mutes his usual poison-spiked candy

colors and replaces cruelty with cool compassion. The film's focus is Marie (Charlotte Rampling), whose husband never returns after going for a swim in the ocean, but Ozon's true subject here is loss. Marie finds herself suddenly alone in a place she once shared. The truth Ozon subtly focuses on in *Under the Sand* is that grief can transport a person to an altered state of perception; Marie frames friends and suitors within a private plot or mind-set: her

own. In a sense, a viewer's response to *Under the Sand* (is Marie in denial? is she to blame for her husband's death?) says more about the viewer than about the film. Often looking like a less haughty Bacall, Rampling is — like the film itself — more than equipped to keep a secret while sustaining an air of mystery. (1:35) (Huston)

Continued on page 98

"THE PRODUCING TEAM OF 'BIG DADDY' HAS DELIVERED ANOTHER WINNER!"
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film rep clock calendar repertory theater schedules



Czech off: Zuzana Justman's *A Trial in Prague* plays Wed/30 as part of the San Francisco Jewish Film Festival's ongoing series at Yerba Buena Center for the Arts.

Schedules are for Wed/30 through Tues/5 except where noted. Double features are noted with a +. Director and year are given when available.

ALLIANCE FRANÇAISE 1345 Bush; 775-7755. \$5. Les Apprentis (Salvadori, 1995) Tues, 7.

ARTISTS' TELEVISION ACCESS 992 Valencia; 824-3890. \$3-5. A Storm from the Mountain (Big Noise Films and Chiapas Media Project, 2001), video about the Zapatistas' march from Chiapas to Mexico City earlier this year Fri, 7 (5-10). "Video NOW!", video, installation, and performance work by Syracuse University students Sat, 8.

CAMPUS THEATER 220 Jones; 771-2308. \$2-3. "Cannibal Hippy Girls" (White, 2001) Sun, 11. World premiere with filmmaker Ryan White and other crew and cast in attendance.

CASTRO 429 Castro; 621-6120. \$4.50-7. "The San Francisco Film Society and the San Francisco Opera present Verdi Goes to the Movies": Fittzarraldo (Herzog, 1982) Wed, 1, 4:30, 8; La Traviata (Zeffirelli, 1982) Thurs, 7; Otello (Zeffirelli, 1986) Thurs, 9:30. Juliet of the Spirits (Fellini, 1965) Fri/1-Wed/13, 1:30, 4:30, 8.

FINE ARTS CINEMA 2451 Shattuck, Berk; (510) 848-1143. \$5-8. City Lights (Chaplin, 1931) Wed, 7:30 and La Chienne (Renoir, 1931) Wed,

9:15. • The Natural History of the Chicken (Lewis, 2000) Thurs/31-Wed/6, 7:30 and Silent Running (Trumbull, 1971) Thurs/31-Wed/6, 8:45 (also Sun, 5:45). "Nomad Videofilm Festival," 15 short experimental films and videos Fri, 10:40. Tragos (Alli, 2000) Sat, 10:40.

MECHANICS' INSTITUTE LIBRARY 57 Post; 393-0100. \$5. "CinemaLit": The Prowler (Losey, 1949) Fri, 6:30. Discussion precedes film.

NEW PFA THEATER 2575 Bancroft, Berk; (510) 642-1412. \$4.50-7. "Conceptual Comedy: Humor from the Edge of Art": "Musical Concrete" Wed, 7:30. Works by Animal Charm, Teddy Dibble, Bjorn Melhus, Raymond Pettibon, Suzie Silver, and Michael Smith. Ilya Muromets (Ptushko, 1956) Thurs, 7. Reason, Debate, and a Tale (Ghatak, 1974) Fri, 7:30. A River Called Titash (Ghatak, 1973) Sat, 7. Ruslan and Ludmila (Ptushko, 1972) Sun, 5:30. "Avant-Garde Documentary": From the East (Akerman, 1993) Tues, 7:30.

RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. \$5-8. Big Time (Blum, 1988) Wed-Thurs, 8. The Mystery of Picasso (Clouzot, 1956) Wed-Thurs, 6:30. Startup.com (Hegedus and Noujaim, 2001) Wed-Thurs, 7, 9:30. Keep the River on Your Right (Shapiro and Shapiro, 2001) Wed-Thurs, 6:45. Hi-

malaya (Valli, 2001) Wed-Thurs, 8:45. Memento (Nolan, 2000) Wed-Thurs, 9:45. "Sundance Institute's Documentary Film Program Presents Docs Around the Clock" Fri-Sat, call for times. The Gleaners and I (Varda, 2000) Fri/1-Thurs/7, call for times. "Family Classics": Faeries (1999) Sat-Sun, 2.

REO VIC 1727 Haight; 668-3994. \$3-6.50. The Gospel According to Philip K. Dick (Steensland and Massagi, 2000) Wed, 2, 7:15, 9:15. THX 1138 (Lucas, 1971) Thurs, 7:15, 9:15. We Aren't Blocking Traffic, We ARE Traffic: A Movie About Critical Mass (White, 2000) Fri-Sat, 7:30, 9:30 (also Sat, 2, 4). The Tin Drum (Schlöndorff, 1979) Sun, 2, 5, 8. The Legend of Rita (Schlöndorff, 1999) Mon-Tues, 7:15, 9:25.

ROXIE 3117 16th St; 863-1087. \$3-7. The Legend of Teddy Edwards (McGlynn, 2001) Wed, 2:40, 5:25. Horace Parlan by Horace Parlan (McGlynn, 2001) Wed, 4:15, 7, 9:55. "Steakhaus at the Roxie," eclectic short works by local artists Thurs, 6, 8, 10. Quadrophonia (Roddam, 1979) Fri/1-Thurs/7, 9:30 (also Sat-Sun, Wed, 2, 4:30). "Five Films by Jay Rosenblatt" Sat-Sun, noon.

SAN FRANCISCO MAIN LIBRARY Koret Auditorium, 100 Larkin; 557-4277. Free. "Vintage Comedies": Bringing Up Baby (Hawks, 1938) Thurs, noon.

WOMEN'S BUILDING 3543 18th St; 552-7709. \$15. "Plays of Passion/Passion Plays" Sat, 7. Screening and discussion with Barry Purves. "The Case of Aileen Wuornos: the Legal, Psychological, and Social Consequences of Childhood Abuse": Aileen Wuornos: The Selling of a Serial Killer (Broomfield, 1992) with panel discussion Sun, 2 (free, donations accepted). Both events are part of the National Queer Arts Festival 2001.

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. \$3-6. A Trial in Prague (Justman, 2000) Wed, 8. "Keep it Gangsta": The Films of Ice Cube and Tupac Shakur: "Boyz n the Hood (Singleton, 1991) Fri, 7:30 and Poetic Justice (Singleton, 1993) Fri, 9:30. "Hip-Hop Docs," different films each day about hip-hop culture, history, and music Tues-Sun, noon, 2:05, 4:15 (no show July 15). Through Aug 12. ♦

San Francisco Chronicle, *Carla Meyer*

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Ongoing

From page 97

With a Friend like Harry In this French suspense flick, a nice middle-class couple, Michel (Laurent Lucas) and Claire (Mathilde Seigner), go on a family holiday with their three young daughters. At a rest stop Michel runs into an old schoolmate, Harry (Sergi López); though Michel doesn't remember Harry, Harry remembers Michel very well. He can even recite a poem Michel wrote for the school literary journal. (Now that's scary!) Harry is wealthy, helpful, and friendly — too friendly — and you know something is up as he ingratiates himself into the family. Though this film was a big hit in Europe, audiences weaned on the MTV pace of American thrillers might find this a tad slow. Director Dominik Moll (*Intimacy*) openly reveres Hitchcock, but he doesn't quite create the taut sense of suspense that made Hitch the master of the genre. On the plus side, the ending is rather intriguing and leaves you wondering what will happen next, like a good thriller should. (1:57) (Mead)

Rep picks

A Trial in Prague In 1952 the Communist regime in Czechoslovakia convicted 14 high-ranking party members of treason and espionage. Eleven of them were Jews. Zuzana Justman's documentary examines this notorious trial, in which the accused were systematically tortured until they mechanically confessed to every outlandish charge against them. Ironically, many of those convicted were true believers, Jewish idealists who had embraced Communism as the only viable response to fascism. But the Communists, who had seized power in 1948, had to find scapegoats for anything that went wrong: Stalin's psychotic paranoia regarding the Jews presented a solution. Justman uses remarkable footage from the trial and offers some startling interviews with some of the survivors of that nightmarish, totalitarian era. (1:24) Yerba Buena Center for the Arts. (Mead)

♦ **'Hidden Dragons: A Martial Arts Film Festival Celebrating 'Crouching Tiger'** The Four Star's festival showcases the *giang hu* flicks that paved the way for *Crouching Tiger, Hidden Dragon*. This week, Ng Min Kim's *Deadful Melody* (1994) plays with Wu Ma's classic *The Deaf Mute Heroine* (1969). (1:35) Four Star.

♦ **Juliet of the Spirits** See Critic's Choice. (2:25) Castro.

♦ **The Natural History of the Chicken** A documentary that looks like it was oil painted and reads like it was written with an audience of incredulous PETA-philes in mind, Mark Lewis's eyebrow-raising follow-up to the wry *Cane Toads* trades in the same bewildered sensibility. If you can believe it, the stories of strange animal-human bonds are even better this time: mouth-to-mouth resuscitation of a frozen chicken, the headless howler, and cock-raising run amok, plus some subtle jabs at the horrific chicken-farming industry that will dim your appetite for the white meat for a good long time. Lewis has harvested a true collection of crazies this time, and you grow to love them. (1:57) Fine Arts Cinema. (Gerhard)

♦ **'Plays of Passion/Passion Plays'** While puppetry and animation are sometimes regarded as strictly for kids, the short animated films of British puppeteer Barry Purves are dark, erotic, and very much for grown-ups. At this National Queer Arts Festival-sponsored screening, Purves shares five of his startling, surreal visions. "Achilles" is a remarkable retelling of the tale of Achilles and Patroclus (Trojan war heroes who were lovers), and the puppets are like ancient, sensual statues come to life. "Next" is a comic examination of Shakespeare's incessantly bloody themes; "Screen Play," which draws from Kabuki theater, is a shocking tale of doomed Japanese lovers; and "Gilbert and Sullivan" is a delightful rumination on the maestros' stormy collaborations. "Rigoletto," a 30-minute version of Verdi's opera, captures the power and magic of the piece better than many conventional filmed versions. San Francisco Women's Building. (Mead)

♦ **Quadrophonia** Inspired by the Who album of the same name, this 1979 film resurrects the spirit of '60s youth rebellion in a tale of mods (green parkas, Vespas, nice shoes) versus rockers (leather jackets, big motorcycles, greasy 'tude). Non-Anglophiles may have to wade through the heavy Cockney brogues, but the story is pretty straightforward: Jimmy the mod (Phil Daniels) is an Angry Young Man, railing against his parents' nine-to-five lives and his oppressive mailroom job. It's all along the lines of *Trainspotting*, but instead of heroin and Iggy pop, Jimmy finds sanctuary in speed, scooter rallies, and "Ready Steady Go!" Ultimately, however, he finds himself at odds with his mates and his acquired lifestyle, which leads up to a somewhat somber take on disillusioned youth. Even if it's not talkin' 'bout your generation, the movie does culminate in a lively mods-rockers-police showdown, and it features Sting in his film debut as the ultimate mod and "BeIlilllbooooooyyy!" Cor! (1:55) Roxie. (Lapid)

♦ **'Steakhaus at the Roxie'** Steakhaus, the local film production outfit that created the legendary *Lez B. Friends/A Biker Bitch Hate Story*, serves up recent shorts cooked up by postfeminist, sex-positive auteurs: "Sorry, Brenda," by Samara Halperin, is an exploration of the homoerotic subtext of *Beverly Hills, 90210*. "Fe-Fi-fo-Fun" is a video from local (or should that be loco?) band Hat. "Fumbling toward Rock: The Miriam and Helen Story" stars performance mavens Tara Jepsen and Beth Lisick as former child stars struggling to make a comeback, by any means necessary. "Ride the Hard Line," a cosmic cowboy movie in glorious black and white, lassos the spirit of Sergio Leone. Ross Shuman's "1061 Knap-sack" is a comedy about a frustrated computer geek who suffers a blow to the head that unleashes some very repressed desires. And "Acedema's Dream Catcher," by local comedy collective the Illinore Show, spoofs action flicks and New Age spiritual gurus. Roxie. (Mead) ♦



Simple Simon: Noah Taylor (pictured) plays Simon Magus in Ben Hopkins's eponymous film, a village-idiot tale rooted in Jewish mysticism.

'Simon Magus'

Follow that dream

Given that proper village-idiot movies don't come around much these days — no, the likes of *Freddy Got Fingered*, *Little Nicky*, and *The Animal* don't qualify — and those rooted in middle-European Jewish mysticism even less so, writer-director Ben Hopkins's first feature already has novelty value on its side. There's much else here to compel attention, too, even if *Simon Magus* ultimately works best in the moment-to-moment spell of its disparate parts rather than as a unified whole. The titular Simon (Noah Taylor, the teenage David Helfgott from *Shine*) is the resident outcast in a rural Polish hamlet of the late 19th century — one remote enough to elude the Industrial Revolution so far, its ebbing way of life scarcely changed from medieval days. Jews and Teutons alike have emigrated in droves since the new railway line nearby diverted trade to towns on the actual service route. Young Torah scholar Dovid (Stuart Townsend) has an idea: purchase land near the tracks from a jaded local squire (Rutger Hauer), open a rail station, and let everyone reap the mercantile benefits. There are two problems, however. First, this squire cares little for commerce or even increasing his own wealth. A wistful, aging "bohemian" type who aspires to join the ranks of great German romantic literati, he sneakily demands any potential buyer first prove themselves a true poetry lover — and secular reading is one thing Dovid knows nothing of. Equally poem-deaf is problem number two: wealthy entrepreneur Hase (Sean McGinley), who's quite willing to deploy Jew-baiting threats and violence if a simple outbid won't win him the coveted land. Meanwhile, Simon — an orphaned beggar suspected of having a seer's "evil eye" by suspicious villagers — is caught between two camps, rejected by the Jewish community he was born into and being bribed toward treachery by the less-than-charitable Christians. Providing very poor advice is the Devil incarnate (Ian Holm), who whippers bad ideas into Simon's addled noggin during frequent "visions." *Simon Magus* has an atmospheric delicacy complemented by Nic Knowland's stunning photography and Deborah Mollison's unusual score of blooming string quartet, spaghetti-western dulcimer, and sci-fi theremin. Less successful is Hopkins's attempt to juggle numerous plot threads, themes, and moods, ranging from Simon's hallucinatory temptation to the earthbound courtship between Dovid and young widow Leah (an atypically strident Embeth Davidtz). Nearly everything here has some measure of melancholy enchantment — especially those scenes involving Hauer, who's marvelous — but the individual elements never quite mesh. Directorially, too, Hopkins is overambitious, especially when he lets his potent narrative climax be half-spoiled by a long, self-consciously "virtuoso" coda. Still, *Simon Magus* is an original — and a flawed original is worth 10 genre knockoffs more than ever amid the summer blockbuster season's first product glut. (Dennis Harvey)

Show times run Wed/30–Tues/5 and are subject to change. Times in *italic* are bargain matinees. Double features are noted with a * & . Wheelchair accessible. *L* Listening device, *P* Free, reduced rate, or validated parking. See Rep Clock, page 98, for information on rep houses and special film programs.

San Francisco

ALEXANDRIA *L* *P* Geary/18th Ave. 752-5100. Call for Fri-Tues shows and times. Bridget Jones's Diary, The Mummy Returns, Shrek.

BALBOA 38th Ave/Balboa. 221-8184. *Chocolat* 1, 5:15, 9:25. *Himalaya* 3:15, 7:30. *Pollock* 2:35, 7. The Tailor of Panama 12:30, 4:55, 9:15.

BRIDGE Geary/Blake. 352-0810. *Golden Bowl* 4:15, 7, 9:40 (also Fri-Sun, 1:35).

CENTURY PLAZA *L* *P* South San Francisco, Noor off El Camino. (650) 742-9200. Call for Fri-Tues shows and times. The Mummy Returns Wed-Thurs, 12:30, 1:30, 3:30, 4:25, 6:30, 7:30, 9:25, 10:30. Pearl Harbor Wed-Thurs, 11:15a, 12:15, 1, 2, 3:05, 4:05, 4:50, 6, 7, 8, 8:45, 9:55, 10:45. Shrek Wed-Thurs, 11:40a, 12:10, 12:40, 1:10, 1:50, 2:20, 2:50, 3:20, 4, 4:30, 5, 5:30, 6:20, 6:50, 7:20, 7:50, 8:30, 9, 9:30, 10.

CINEMA 21 *L* Chestnut/Steiner. 921-6720. Call for Fri-Tues shows and times. Shrek Wed-Thurs, 1, 3:20, 5:30, 7:40, 9:50.

CLAY *L* Fillmore/Clay. 352-0810. With a Friend Like Harry 7, 9:40 (also Fri-Sun, 1:30; Fri-Tues 4:15).

COLMA (METRO CENTER) *L* *P* 280 Metro Center, Colma. (650) 994-2503. Call for Fri-Tues shows and times. Angel Eyes, Bridget Jones's Diary, A Knight's Tale, Memento, Spy Kids.

CORONET *L* *P* Geary/Arguello. 752-4400. Pearl Harbor 11a, 3, 7, 11.

EMBARCADERO CENTER CINEMA *L* *P* One Embarcadero Center, Promenade level. 352-0810. Amores perros 1:30, 5:15, 8:30 (Fri-Tues, 1:15 show replaces 1:30 show). Big Eden (starts Fri) 1, 4, 7:10, 9:50. The Man Who Cried Wed-Thurs, 12:10, 2:40, 5:10, 7:35, 10:10; Fri-Tues, 12:40, 4:30, 7, 9:30. Memento noon, 2:30, 5, 7:30, 10 (also Wed-Thurs, 1, 4, 7, 9:45; Tues, no 7:30 show). Under the Sand Wed-Thurs, 12:30, 2:50, 5:20, 7:40, 10:15; Fri-Tues, 12:10, 2:40, 5:10, 7:40, 10.

EMPIRE *L* *P* West Portal/Vicente. 661-2539. Call for Fri-Tues shows and times. The Mummy Returns Wed-Thurs, 11:45a, 3:30, 7:30, 10:15. Pearl Harbor Wed-Thurs, 12:15, 4:05, 8. Shrek Wed-Thurs, 11:30a, 1:45, 4, 6:15, 8:25, 10:30.

FOUR STAR Clement/23rd Ave. 666-3488. Before Night Falls Wed-Thurs, noon, 6. Calle 54 Fri-Tues, noon, 3:40, 7:40. The Claim Wed-Thurs, 1:30, 3:45, 7:30; Fri-Tues, 1:50, 5:30. Cop on a Mission Wed-Thurs, 2:20, 8:20; Fri-Tues, 1:50, 9:30. The Day I Became a Woman Wed, noon, 6; Fri-Tues, 12:15, 4:10, 7:45. Deaf Mute Heroine Thurs, 1:55, 5:55, 9:45. Dreadful Melody Thurs, noon, 3:55, 7:50; Fri, 9:45. Goodbye Mr. Cool Wed, 9:45. Requiem for a Dream Wed-Thurs, 4:05, 10:05; Fri-Tues, 5:45, 9:20 (Fri, no 9:20 show).

GALAXY *L* *P* Sutter/Vau Ness. 474-8700. Call for Fri-Tues shows and times. Along Came a Spider,

Angel Eyes, Crouching Tiger, Hidden Dragon.

KABUKI 8 *L* *P* Post/Fillmore. 931-9800. Call for Fri-Tues shows and times. Angel Eyes, Bridget Jones's Diary, A Knight's Tale, The Mummy Returns, Shrek, Town and Country.

LUMIERE *L* *P* California/Polk. 352-0810. Bread and Roses (starts Fri) 4:50, 7:25, 9:50 (also Fri-Sun, noon, 2:25). Center of the World Wed-Thurs, 5:15, 7:40, 9:50. Keep the River on Your Right Wed-Thurs, 4:50, 7:10, 9:25. Simon Magus (starts Fri) 5, 7:20, 9:45 (also Fri-Sun, 12:10, 2:40). Startup.com 5:10, 7:30, 9:55 (also Fri-Sun, 12:20, 2:50).

METREON *L* Fourth St/Mission. 369-6200. Call for Fri-Tues shows and times. All Access (Imax), Angel Eyes, Bridget Jones's Diary, Cirque de Soleil (Imax), Haunted Castle (Imax), A Knight's Tale, The Mummy Returns, Pearl Harbor, Shrek.

METRO Union/ Webster. 931-1685. Call for Fri-Tues shows and times. The Mummy Returns.

1000 VAN NESS *L* *P* 1000 Van Ness. 931-9800. Call for Fri-Tues shows and times. Blow, Bridget Jones's Diary, A Knight's Tale, The Mummy Returns, Pearl Harbor, Shrek.

OPERA PLAZA *L* *P* Van Ness/Golden Gate. 352-0810. The Dish Wed-Thurs, 5:30. Calle 54 Wed-Thurs, 2:40, 5:10, 7:40. Center of the World Fri-Sun, 1:10, 4:10, 7:10, 9:35; Mon-Tues, 2:40, 5:10, 7:40. The Circle Wed-Thurs, 3, 7:50. Himalaya Wed-Thurs, 2:50, 5:20, 7:45; Fri-Sun, 1, 4, 7, 9:30; Mon-Tues, 2:30, 5, 7:30. Keep the River on Your Right Fri-Sun, 1:20, 4:20, 7:20, 9:40; Mon-Tues, 2:50, 5:20, 7:45. O Brother Where Art Thou? Wed-Thurs, 2:30, 5, 7:30. Smell of Camphor (starts Fri) Fri-Sun, 1:30, 4:30, 7:30, 9:50; Mon-Tues, 3, 5:30, 7:50.

PRESIDIO *L* Chestnut/Scott. 922-1318. Call for Fri-Tues shows and times. Bridget Jones's Diary Wed-Thurs, noon, 2:20, 4:40, 7, 9:20.

STONETOWN *L* *P* 19th Ave/Winston. 221-8182. Call for Fri-Tues shows and times. Angel Eyes, A Knight's Tale.

VOGUE *L* *P* Sacramento/Presidio. 221-8183. Call for Fri-Tues shows and times. A Knight's Tale.

WORLD THEATER *L* Broadway/Columbus. 391-1393. Call for shows and times.

Oakland

GRAND LAKE *L* *P* 3200 Grand, Oakl. 452-3556. Bridget Jones's Diary 12:15, 2:30, 5, 7:15, 9:30. A Knight's Tale Wed-Thurs, 12:15, 3:15, 6:30, 9:15. Moulin Rouge (starts Fri) noon, 2, 4, 6, 8, 10. The Mummy Returns Wed-Thurs, 12:30, 3:45, 7, 9:45; Fri-Tues, 12:15, 3:30, 6:45, 9:20. Shrek noon, 2, 4, 6, 8:15, 10:15 (Fri-Tues, 8 and 10 shows replace 8:15 and 10:15 shows).

JACK LONDON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. Call for Fri-Tues shows and times. Angel Eyes Wed-Thurs, 11:20a, 2, 4:35, 7:30, 10:05. A Knight's Tale Wed-Thurs, 1:15, 4:15, 7:15, 10:15. The Mummy Returns Wed-Thurs, 11a, 1:50, 4:45, 7:40, 10:40. Pearl Harbor Wed-Thurs, 11:15a, noon, 1, 3, 4, 5, 7, 8, 9, 10:45. Shrek Wed-Thurs, 11:25a, 12:10, 12:50, 1:45, 2:30, 3:10, 4:10, 4:50, 5:30, 6:30, 7:10, 7:50, 8:50, 9:30, 10:10.

PARKWAY 1834 Park, Oakl. 814-2400. Alcatraz Is Not an Island Sat, 3. Blow Wed-Thurs, 9:45. Crouching Tiger, Hidden Dragon Wed, Fri, Mon-Tues, 6:50, 9:15; Sat-Sun, 6, 9. A Hard Day's Night Thurs, 6:30, 9:15. O Brother, Where Art Thou? Fri-Tues, 7, 9:45. Pollock Wed-Thurs, 7. The Rocky Horror Picture Show Sat, midnight. Showgirls Sat, 3:30.

PIEDMONT *L* Piedmont/41st St, Oakl. 843-3456. Call for Fri-Tues shows and times. Golden Bowl Wed-Thurs, 5, 8. Himalaya Wed-Thurs, 4:15, 6:50, 9:15. Memento Wed-Thurs, 4:30, 7, 9:30.

Berkeley area

ACT I AND II *L* *P* Center/Shattuck, Berk. 843-3456. Call for Fri-Tues shows and times. Amores perros Wed-Thurs, 6:45, 9:50. With a Friend Like Harry Wed-Thurs, 7:15, 10.

ALBANY *L* *P* 1115 Solano, Albany. 843-3456. Call for Fri-Tues shows and times. The Golden Bowl Wed-Thurs, 5, 8. The Man Who Cried Wed-Thurs, 6:30, 8:45.

CALIFORNIA *L* *P* Kirtledge/Shattuck, Berk. 843-3456. Call for Fri-Tues shows and times. O Brother, Where Art Thou? Wed-Thurs, 2, 4:30, 7, 9:35. Pearl Harbor Wed-Thurs, 12:15, 1:45, 3:45, 5:30, 7:30, 9:15.

ELMWOOD 2966 College, Berk. 649-0530. Call for shows and times.

EMERY BAY *L* *P* 6330 Christie, Emeryville. 420-0107. Call for Fri-Tues shows and times. Angel Eyes Wed-Thurs, 11a, 1:45a, 1:45, 2:30, 4:30, 5:15, 7:15, 8, 10, 10:45. A Knight's Tale Wed-Thurs, 10:30a, 1:30, 4:30, 7:30, 10:30. The Mummy Returns Wed-Thurs, 10:45a, 1, 1:45, 4, 4:45, 7, 7:45, 10, 10:45. Pearl Harbor Wed-Thurs, 11a, noon, 3, 4, 7, 8, 11. Shrek Wed-Thurs, 10:30a, 11:30a, 12:45, 2, 3:15, 4:30, 5:45, 7, 8:15, 9:30, 10:30.

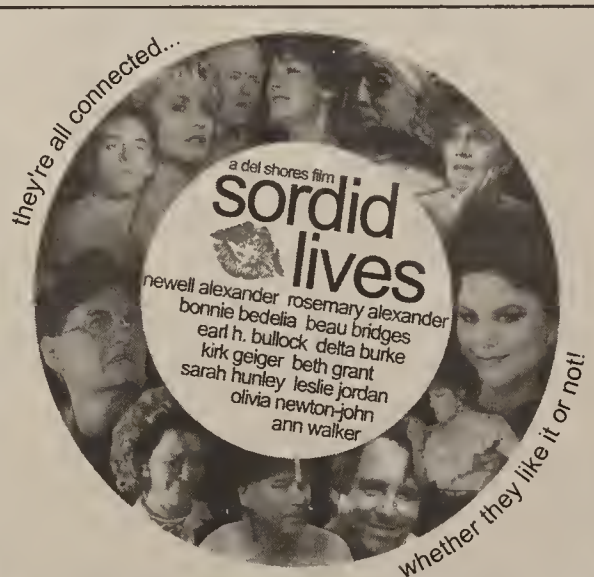
OAKS *L* *P* 1875 Solano, Berk. 526-1836. Blow Wed-Thurs, 10. Pollock Wed-Thurs, 7:45. Spike and Mike's 2001 Classic Festival of Animation 7, 9 (also Sat-Sun, 1, 3, 5). Spy Kids Wed-Thurs, 6.

ORINDA *L* *P* 4 Orinda Theater Square, Orinda. 254-9060. Big Eden (starts Fri) 4:30, 7:15, 9:45 (also Sat-Sun, 1:15). Bridget Jones's Diary Wed-Thurs, 7:15, 9:30. A Knight's Tale Wed-Thurs, 7, 9:45. Shrek 4, 6, 8, 10 (also Sat-Sun, noon, 2). With a Friend Like Harry Fri-Tues, 4:15, 7, 9:30 (also Sat-Sun, 1).

SHATTUCK CINEMAS *L* *P* 2230 Shattuck, Berk. 843-3456. Call for Fri-Tues shows and times. The Circle Wed-Thurs, 4:25, 9:20. The Claim Wed-Thurs, 2:10, 4:45, 7:25, 10. Crouching Tiger, Hidden Dragon Wed-Thurs, 1:10, 3:50, 6:30, 9:10. Himalaya Wed-Thurs, 2:05, 6:55. The Luzhin Defense Wed-Thurs, 1:45, 4:15, 6:45, 9:15. Memento Wed-Thurs, 1:45, 4:20, 6:50, 9:25. The Mummy Returns Wed-Thurs, 1:15, 4, 7, 9:50. Startup.com Wed-Thurs, 2, 4:30, 7:10, 9:30. The Tailor of Panama Wed-Thurs, 2:15, 4:40, 7:05, 9:35. Under the Sand, Wed-Thurs, 1:05, 3:15, 5:25, 7:40, 9:55.

UA BERKELEY *L* *P* 2274 Shattuck, Berk. 843-1487. Call for Fri-Tues shows and times. Angel Eyes, Bridget Jones's Diary, A Knight's Tale, Shrek, Traffic.

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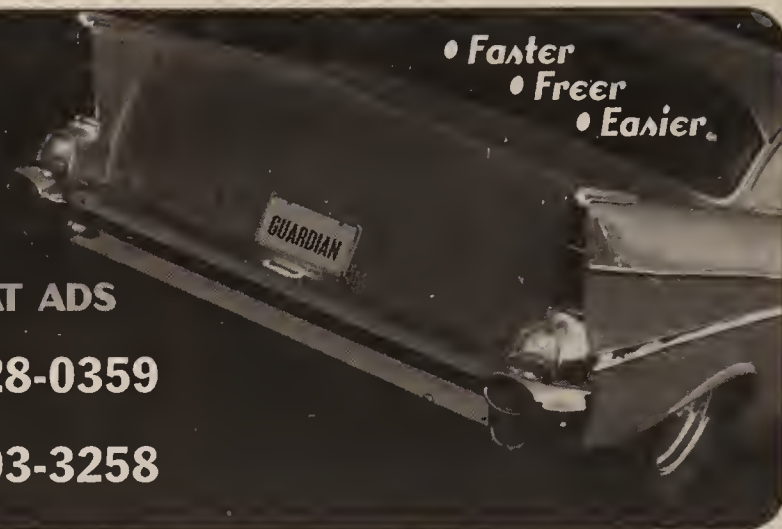
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women
seeking
men

CAN I BE YOURS

S&F, 20, very curvy and well-endowed, 44DDD, 28/37, ISO generous Black or Caucasian Male, for an ongoing mutual, beneficial relationship with a classy lady. **T1257**

MSW

men
seeking
women

BE VERY, VERY NAUGHTY!

Uninhibited, experienced, hung and long-lasting male model seeks adventurous bisexual Goddess for safe, hot 1-on-1 fun, swing parties, hedonistic orgies, more. Let your self go! **T1244**

DARLING, HELP!

White male, 40s, married to workaholic, disinterested, platonic lady. Seeking married female who is equally frustrated. Life is short. Sure miss hugs! Loving, kissing, all those things lovers do! Handsome, tall, thin, fit, kind, considerate, educated, well off, but love starved man needs you. **T1247**

LINGERIE LOVER

SWM, 30, tall, handsome, masculine, athletic, brown hair/eyes, desires equally attractive female who enjoys dressing to tease and please. Open to LTR. **T1258**

ETHICAL SLUT SEES

SAME Believe in respect and commitment without monogamy? Me too. Age, race unimportant. But be sexy, into alternative cultures, outdoor adventures, humor. Have great smile. **T1248**

OLDER SEEKS YOUNGER

67 year-old, athletic 8IDWPM looking for WM, under 40, for safe, discreet fun. Marin County. **T1249**

PASSIONATE EUROPEAN

Tall affectionate SWM, 40+, enjoys movies, reading, outdoors, and the arts. Seeking an intelligent and busty female for spontaneous dating. **T1250**

AFRICAN STUDENT SEEKING...

White woman. Sexy, clean, hilarious. French-speaking African student seeks white girls, 20-30, who love life, sex, exotic culture, for friendship, possible relationship. **T1251**

WOMEN, BEAT ME UP

SWM, 25, seeks beautiful woman looking to purge her frustrations of this patriarchal society. Gloves off, give me a straight whooping and kick me when I'm down. **T1252**

MASTER SEEKS SUB & MORE!

Dominant, fit, stable, attractive DWM, 49, 5'11", sense of humor, seeks younger submissive 8IF for lust, love, and LTR. Any race. Novice okay. **T1218**

EXPERT CUNNINGLUS

guaranteed satisfaction, reciprocation unnecessary, any age/race, please be clean, healthy, wet and ready to cum. I'm clean gentle and discreet. **T1208**

YO QUIERD TACO BONITA?

Hispanic female, with a hot taco, wanted for a hot tongue. I'm tall and in the East Bay. **T1141**

LOVE LESSONS

Shy, inexperienced, athletic, funny SWM, 26, 5'10", brown/hazel, seeks cute female, 20-35, for discreet encounters. Friendship/LTR, a bonus, but not required. **T1143**

NICE LOOKING GENTLE-MAN...

would like to admire your feminine body, and masturbate himself. Any race, any age, be sincere. **T1131**

BIG NIPPLES WANTED

Handsome, well-endowed SWM seeks attractive SF with large nipples for fun times. **T1148**

MSM

men
seeking
men

INTIMATE FRIENDSHIP

Intimate friendship sought by an attractive, GWM, mid-70s, who is loving, sexual and who prefers the ongoing company of a younger, good-looking man under 45. **T1261**

SOISH BUT FEISTY

East Bay man seeks similar men for brief late afternoon romps. Let's enjoy videos, privacy, nudity, maybe small groups. **T1262**

BIG MAN FOR YOU!

Hugs and kisses comes first. Me: attractive, oral, top, 50, 6'5", 350lbs. You: slim, attractive GM, 21-40. **T1255**

LOOK NO FURTHER

Hairy, disease-free, fit, clean SWM, 41, 6', 180lbs, brown/brown, seeks younger WM for friendship, dining, intimacy. You: horny, hung, clean, HIV-. **T1256**

INEXPERIENCED BIWM

Boysishly handsome, curious, athletic, great body, 5'10", 170lbs, healthy, intelligent, masculine, friendly, sensual. Seeking similar, hot WM, 21-38, for discreet exploration/pleasure. **T1245**

IT'S OPEN ENROLLMENT MONTH!

Need health, dental, and vision coverage? Become my domestic partner and they all can be yours. You: Latino, tall, sense of humor. **T1211**

HUSBAND OR ONE NIGHTER

AM, 37, 5'8", 160lbs, open to all possibilities in life, seeks a top, 25-45, healthy and in shape, for tea, movie, or more. **T1212**

BIM...

is looking to have oral sex or sixty-nine with men that have cocks six inches and bigger, uncut, blacks, or couples a plus. **T1176**

STRAIGHT, HANOSOME MAN, 30S

Seeking other good-looking, curious straight men, 18-55, who would love a good blowjob and exploring in bed with an other straight guy. Let's 69 together. **T1138**

BI-CURIOS, FIRST TIME

Athletic BI Latin/White male under 39 sought by young, fit, slender, educated SAM curious for first time experience. Interests: photography, travel. **T1147**

WSW

women
seeking
women

BUSTY, SLIM, PRETTY, BI GIRL

8IF, 20s, seeks another fit 8IF, 18-55, for soft, romantic, sensual caress, massage and cuddling. **T1217**

CHOCOLATE SUGAR...

wants hot, hot stimulating sex, with a sexy female, 25+, that isn't shy or curious. Myself: very sexy, busty jamaican female, 26, 135lbs. **T1213**

BUSTY, 8IF, 20S...

5'5", 34D-26-36, wants to meet other fit straight or bisexual females, 18-63, to play with/massage/explore/taste our bodies romantically together. **T1153**

2 plus

complex,
groups

PENINSULA PLAYFUL COUPLE

Bright, energetic couple seeks new friends, single or couple. We're 40s, non-smoking, non-drinking, like spa, massage, boating and oral delights. Passion and friendship a plus. **T1259**

SEEKING COUPLE TO SERVICE

SWM, 44, 5'10", 200lbs, seeks couple to give head to. easygoing, no pressure. Meet for coffee? San Francisco, peninsula. **T1205**

WELL-BUILT

Handsome, long-lasting SWM, 5'9", 185lbs, seeks two attractive females for erotic pleasure. **T1151**

HOT, EROTIC COUPLE WANTED

Married WM, 6'1", 180lbs, good-looking, seeks very hot, erotic couple for playtime. Likes include cross-dressing, role-playing, toys, X-rated videos and being your submissive toy. **T1206**

SENSUAL EXPLORATIONS AWAIT YOU

Small group of friends seek other attractive, young, fit couples and single women for a night of laughter and adventure. No fee, no hardcore swingers. **T1150**

BD SM

buckle
up

SPANK ME

SWM seeks 1-3 women to spank my bare butt as hard as they please, bare handed, or with paddles. Let's get kinky. **T1260**

SEEKING DISCIPLINE

WM, 60, generous, seeks younger, defined, strict, understanding WM for bi-monthly, bareback whippings, humiliation, and foot worship. **T1076**

BE OUR PRETTY PLAY TOY

Ultra sexy and fine dominant black/Asian M/F couple seeks elegant, submissive missy for sessions of playful fun! **T1078**

I SPANK, YOU SUCK

Worship my beautiful cock and balls girl, while I spank you tender ass. Like me good, sexy slut, and you'll get a licking yourself. Maybe more. **T1080**

DEVOTED DADDY

Desires to delicately dress his demure daughter and delight her with a delicious dinner. Discipline dispensed to denuded darling after dessert. **T1083**

MASCULINE & SUBMISSIVE

Former straight guy, lean build, wants masculine, dominant guy, lean body, to give me direction, tell me what to do. Smooth/hairy, up to early 40s. **T1085**

**FETISH
FANTASY**

PUT 'EM UP

Cute WM seeks female wrestlers for fun, because a man can beat any woman, right? **T1253**

TALL, DARK, AND HANDSOME

Trim, funny, passionate, expressive, playful, easygoing, attentive, intelligent DWPM, 48 (low mileage), seeks attractive, funny, intelligent lady, 25-40, with strong libido. Let's have fun! **T1216**

SPANK ME!

Cute, athletic WM, 22, blond/blue, college student, needs a spanking. Chinatown. **T1254**

SPANKING NEEDED

From female parent figure, for good-looking Berkeley boy with own apartment. **T1246**

MAN OF EXPERIENCE...

on call. SBM, 64, seeks sexually active, adventurous SF for wild times. **T1214**

EROTIC ADVENTURE

Handsome, attractive, down-to-earth, open-minded SM, 28, 6'3", loves exercising. Seeking fun-loving, playful, passionate SF for erotic times. **T1215**

HANOSOME MALE AVAILABLE

Handsome, respectful, discreet, fit SWM, 35, 5'11", 170lbs, dark hair, seeks females or couples, to explore fantasies. **T1117**

STONER CHICK WANTED

SWM, 6', 190lbs, dark/blue, seeks SWF, 25-42, into open communication, trance and techno, Burning Man, vegetarianism, environment, and meditation. **T1118**

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EMPHASIS-PASSION

Pretty, petite, educated, athletic, slender SF, 44, brunette, beautiful eyes/legs, seeks emotional, intellectual/physical intimacy, with well-educated, athletic SWM, 40s, loves nature/art, committed romance, family. **T8321**

SINGLE AND SEXY

Pretty, fit, curious, independent, open-minded SF, 27, 5'6", 125lbs, seeks intelligent, cute, sweet, laid-back fit SWM, 30-38, for relationship. **T1647**

EDUCATED

Female, 39, educated, sincere, passionate, and no children, seeks WPM, 50-60, N/S, successful, loving, caring, and faithful, for LTR/possible marriage. **T7797**

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Connections

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your clothes back on?

CREATIVE, EXUBERANT GAL

Intelligent DWF, 29, 5'4", red/green, seeks similar S/DWJM, 30-40, for friendship, possibly more. **T1559**

LOOKING FOR YOU

Slim, educated, attractive SWPF, blonde/blue, N/S, N/Drugs, seeks financially/emotionally secure SWPM, 55-65, N/S, N/Drugs, for a friendship first, possible LTR. **T1564**

MUSIC & DANCE

Tall, medium-built, fair-complected single mom, 43, dark wavy/hazel, enjoys live music, singing, biking, street fairs. Seeking honest, open, social, communicative, fun-loving man. **T1575**

ALONE MUCH TOO OFTEN?

Ladies 30-55. Looking for friendly movie-goers, play go-ers, who enjoy all types of music, occasional out-door walks, bike rides, and welcome hearty conversations, brunch sunday ok? for more information call. **T1566**

ALL HAIL THE QUEEN

Regal, voluptuous, witty, statuesque, bright, sensual, erotic, spiritual, adventurous, Nubian beauty. Seeking royal counterpart: 35+, 6'+, muscular, dark, handsome, loyal, honest, sexy, emotionally/financially stable, loving, goal-oriented. **T1529**

GOLF PARTNER WANTED

SWPF, 5', 120lbs, seeks honest, loving, attractive SM, age unimportant, for golfing, dating, friendship first, possible LTR. **T1449**

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NEW TO THE AREA!!

Tall, thin SWF, 24, black hair, tattoos, enjoys indie, punk rock, shows, movies. Seeking SM, 23-30, for possible LTR. Someone lead me to the rock-n-roll! ☎1455

SCANDINAVIAN BLONDE

Tall, attractive woman, mid-50s, seeks 180 degree relationship with charming, educated, attractive 58M, 48-60, H/W proportionate. Please be alive, creative, highly sexual, for possible LTR. ☎1464

DESPERATELY SEEKING

Attractive, semi-materialistic SWF seeks attractive, honest SWM, early-30s to mid-40s, who loves animals, for a friendship first and possible LTR. ☎1468

WOMAN NEEDS A MAN

Seeking attention from Oriental man who is liberal, passionate, humble, loving, kind, caring and sincere-at-heart. Age is not a concern. ☎1473

DESIRABLE

Affectionate, widowed WF, senior, good sense of humor, likes country music, cards, dining, traveling, sports. Seeking honest, truthful, sincere gentleman for relationship. ☎1438

BROWN EYES, BROWN LEGS

Tan Catholic, 24, seeks athletic, attractive, educated racially sensitive, intelligent, religious Democrat, 24-30, N/S, for intellectual discussion, outdoors. Race open. ☎1424

BERET-WEARING BRUNETTE BELLE

Pretty, petite SWF, 45, youthful, fun-loving. Seeks LTR with employed SWM, N/S, 46+. Must have full head of hair and sense of humor. Common interests: Jazz, classic film, theater, fine art, cooking, romantic candlelight nights, travel, and anything French. ☎1428

EXOTIC SEMIASIAN

Pretty, fit, fun, humorous, happy, sane, successful, athletic, traveled, adventurous, balanced woman, successful business, with no baggage, vices, or STDs, seeking similar med-tall SWM 38-48, open-minded LTR. ☎1442

HOT LATIN BABE

Young Latin girl, 19, seeks nice, adventurous, open-minded, financially secure gentleman with a youthful spirit, who would like to pamper and spoil me. ☎1414

GOT A SEXY SMILE?

Big, beautiful, ebony lady, 27, interested in meeting sexy, fun guy, race unimportant. Sense of humor is a must. ☎1409

MARVELOUS, MID LIFE, SWEET-HEART

Looking for same. Very attractive, slender, humorous, honest, playful, loving and lovable, for real SWF, Youngish 50, 5'4", enjoys home, walks, outdoors, conversation, laughing, antiques, music, movies and honesty. Seeking LTR with same in a SWM, over 5'7". ☎8327

EURO-LATIN LADY...

blonde hair, average height and weight, looking for a man with minority background, preferably around 60. Acceptance and flexibility appreciated. ☎1384

BEAUTIFUL INSIDE AND OUT

SJF, 38, physician, with intelligent wise mind, curvy body, soulful blue eyes. Seeking tall, playful, responsible, honest mensh, with a heart of gold, for love, commitment and family. I enjoy meditation, hiking, reading, theater, music, conversations, intimacy. ☎1391

YES! OK

SWPF, sweet and romantic. You: SWM, nice and warm, just as you are. Let's discover each other for a long-term relationship and more. Kids ok. ☎1396

LOOKING FOR SOMEONE SPECIAL...

Are you? Attractive, 41-year-old SW/HF, 5'7", in good shape, long auburn hair, honest, affectionate, responsible, with a good heart, seeks LTR, with a man of substance, with the same qualities, to share life together... ☎8145

CAPRICORN

Beautiful, intelligent, sexy SWF, 38, seeks tall 58M, 39-50, spiritually aware, good lover, looking for special someone to share life/soulmate. ☎9871

EBONY BEAUTY

Sophisticated former model in Sacramento seeks a unique, mutually beneficial relationship with a very successful gentleman, 50-60. ☎1348

FOR THE MAN WHO WANTS IT ALL

Very attractive, intelligent, interesting, sexy, fit, fun, playful, diverse, and open-minded SPF, seeks very handsome, tall SPW, with similar attributes, between the ages of 36-43. ☎1354

BEAUTIFUL INTELLIGENT F

Pretty, attractive SWF, 38, 5'6", 130lbs, brown/green, nice shape, educated, sense of humor, sports, outdoor/indoor activities, dining, movies. Seeking SWPM, 36-45, for LTR. ☎1327

SEEKING A COWLESS COWBOY

SWF, 5'8", 135lbs, enjoys horseback riding, music, outdoors, reading, movies, dining. Seeking intelligent, creative vegan/vegetarian cowboy, with similar interests, for friendship, possible LTR. ☎1314

SPIRITUAL FEMME ENJOYS LIFE

Blond hair, nice body, physical, affectionate, earthy. Desires feminine-looking woman who is tender, into personal growth, adventures, ocean, kayaking. ☎1290

FULFILL MY FANTASY...

and my boyfriend's. Beautiful, very fit female, 30, 5'7", 115lbs, brown/green, seeks one or two lucky boys. Be fit, sexy, clean and secure in a "group." ☎1291

FOREIGN SOUL-MATE WANTED

Intelligent, 46 year-old woman seeks well-educated, non-citizen, any race/religion. Let's fall in love and have a happy, mutually beneficial marriage! ☎1294

IMPRESSIVE BEAUTY

Pretty, petite, slender, muscular, fair, feminine, complexly educated, artistic SJF, 44, long hair, desires deeply thoughtful, good-looking, highly educated, sensual, athletic SWM, 42-50, who is open to commitment, family, pleasures of mind and body, exploration of nature, arts, travel. ☎8317

HOT CHOCOLATE

Fun-loving, petite 58F, 5'2", 125lbs, enjoys clubbing, music, dancing. Seeking tall, handsome outgoing, rambunctious SM for friendship first, possible LTR. ☎1268

IRRESISTIBLE

Hawaiian SF, 21, olive complexion, sweet personality, enjoys concerts, music, dining. Seeking good-looking, down-to-earth SM for friendship first, possible LTR. ☎1283

JEWISH CHER TYPE

50, seeks financially secure, tall SWM, 50-60, non-smoker, non-drinker, sense of humor, desires honesty, likes garage sales, scrabble, pool, dining out, theater. Must love dogs. ☎5487

SEXY TRIPLE OS...WANNA TASTE?

8F, 5'2", 145lbs, 44DD, 29-38, beautiful chocolate skinned female, seeks financially generous, sexy, older male, any race, for massage and tasty pleasures. What's your fantasy? ☎9665

READY TO PLAY

6'0", voluptuous, Swedish blonde, seeking a mature, fun-loving, sincere male for friendship and more. ☎1253

HI!

SWF, into music, metaphysics, big smiles, and spiritual values. Seeking nice, handsome man. Let's share 2001 together. ☎1255

LOVE IS TRULY BLIND

Eurasian beauty, 40+, well-traveled, seeks SWPM, 50+, sincere, kind, generous, financially secure, for life partner. ☎1244

GOOD BALANCE

SWM, 34, 5'3", 130lbs, enjoys dancing, dining out, movies, outdoors, romance. Seeking SF, 35-50, with similar interests, for friendship, possible LTR. ☎1241

INTERNATIONAL MALE

An honest, good-natured, quiet 58F, 5'7", 140lbs, is seeking that special someone in her life, aged 34-40. Seeking easygoing, kind-hearted, honest SWM, from an other country, N/Drugs, and no heavy drinking. Enjoys romantic movies, walking, one-on-one conversations, autobiographies, and easy-listening music. ☎1242

ATTRACTIVE AND ROMANTIC

Attractive, funny, spiritual, independent, secure SWF, 49, red-head, enjoys movies, theater, walks, music, working out, reading. Seeking SM, with similar interests, for LTR. ☎1226

ATTRACTIVE FEMALE

SF, 28, 5'5", 135lbs, brown/brown, enjoys reading, movies, concerts, theater, dining out, outdoors. Seeking outgoing, confident SM, emotionally, financially secure, for friendship, possible LTR. ☎1260

LOVE IS WHAT I WANT

SWF, 18, 5'7", 140lbs, wants a new life. Seeking honest, open-minded, kind-hearted SWM, 18-29, for friendship, possible LTR. ☎1209

KITTEN SEEKS SOMEONE TO CUDDLE

Full-figured DWF, 42, brown/blue, receptionist, mother of three, enjoys sunsets, beaches, walks, country music, movies, mystery novels. Seeking laid-back, affectionate, fun-loving SM for relationship. ☎1222

SEXY BLONDE/GREEN, 24

Fun SWF seeks funny, cute SWM, 25-30, to hang out with, for friendship only, nothing serious. East Bay area. ☎1228

EXOTIC SEMI ASIAN

Pretty, fit, fun. No baggage, vices, STDs, humorous, happy, sane, successful business, athletic, traveled, adventurous, balanced. Seeking similar medium-tall SWM, 38-48, open-minded LTR. ☎1231

HELLO

Are you an honest, no vices SWM, 50-65? Me: 50, cute, Jewish nonconformist, to personality. Likes garage sales, dining out, movies, casual dresser for LTR. ☎5475

BLACK CANDY PRESENT

I am open-minded, fun, and can be aggressive. Overall, I'm a sweetie and a cutie. Come and enjoy the quiet storm ☎1188

CLASSICAL MUSICIAN...

I seek kindred soul for chamber music, friendship, and possibly more. ☎1196

SUGAR 'N SPICE WANTS HONEY

East Bay, sweet, intelligent, financially secure beauty seeks professional 50-65 culturally diverse, with social interests and similar qualities. ☎6989

FUN AND FANTASY!

Feminine, fun, warm, witty, loyal, loving, smart, secure woman. I think the male gender is terrific. Let's enjoy all of life's pleasures and activities, actually whatever makes us mutually happy! The best is yet to come! ☎1181

HAZEL EYES AND HIGH IDEALS

Pretty, witty writer with hazel eyes and high ideals, seeks LTR with stable man, 45-55. My interests: progressive politics, film, art, gardening, comedy. East Bay. ☎8269

GIRL NEXT DOOR

Pretty, fun, kind, athletic, slender SWF, 30, 5'6", with auburn hair, seeks kind, ethical, fun, educated, masculine, attractive, athletic man. ☎1118

CREATIVE DRUMMER

Creative, athletic SWF, 42, 5'7", enjoys hiking, biking, running, artistic endeavors, intellectual discourse, meditation, and yoga. Seeking athletic SWM, N/S. ☎1117

SHOOTING STAR

Sexy tri-racial SF, 18, seeks party boy, 18-25, for clubbing, racing, raving, misadventures in San Francisco. ☎9399

ARRANGEMENT

Pretty, sexy, mature brown-eyed girl, 38, seeks arrangement with a man who is very sexy, who enjoys being with a sexy woman. I'm sure it will be mutually beneficial, so give me a call. ☎1081

BLACK NATASHA ISO BLACK BORS!

Tall, subversive sister, 34, disguised as hottie, into un-American activities; underground music; banned books; curfew violation; no coded messages please. ☎1556

LOVE SEX, BUT DON'T CUM

Must learn. Exchange education for satiation/mutual exploration. Playful, erotic, experimental, free-spirited, verbal. Age/race unimportant. ☎1064

DOMINATRIX NEEDS SLAVE

Disabled but ambulatory woman seeks nurturing, goofy slave/friend/masseuse. Tough mistress. Honorable person. ☎1104

INTENSELY INTIMATE

Foreign Born? Seeking serious partner. Let's reflect about life—explore it's many magical wonders! Honest, blond, semi-8isexual, attractive, 40, HIV-, creative entrepreneur. ☎1106

WANTED

58F desires Caucasian male for dinner, lunch, coffee, or ? Must be financially secure. No games. ☎9424

SEEKING MR. RIGHT

SF, 22, enjoys listening to Bob Marley. Seeking single male, 23-26, under 6', with great sense of humor. Give me a holler! ☎1057

COMPLEX, CAPTIVATING WOMAN

Seeking leftist partner, 50s, to explore wilderness canyons and the labyrinths of our minds, to soothe each other's wounds and rejoice in our triumphs. We are compassionate, humorous, seekers of self-knowledge, playful, tender, and wise. ☎9441

alt.sex.column
by andrea nemerson

Soda pop

Dear Andrea:

I read in *Newsweek* about these semi-new libido enhancers Dream Cream and Niagara. I did a little Web research on them, but I couldn't find any real testimonials. What do you think? Do they work? I'm in a long-term relationship, and our sex is generally good, but hey, I'm not going to turn down great sex just because it comes from a little blue bottle or a dab of ointment.

Love,

Little Dab'll Do Me!

Dear Dab:

Funny you should ask — I was just reading up on Dream Cream (a version of which is now available without a prescription), and I don't know if it works. I'd always assumed that its active ingredient, the amino acid L-arginine, was bunkum. One can't help thinking, if this one little molecule is all that's been standing between women and their orgasms all this time, wouldn't its discovery have been rather bigger news? Still, Dream Cream does have one big thing going for it: it was developed by a well-known New York urologist, unlike Niagara, Viagra, and Herbal Viagra, which are definitely bunkum. More on these later.

I'm not sure what to make of Dream Cream creator Jed Kaminetsky, M.D., who has also formulated a topical sildenafil (Viagra) for women. The latter is currently unapproved and available only through his Upper East Side office. Dr. K. is a much-published full professor with memberships and fellowships up the wazoo. That's all good. He also works for both Pfizer and Vivus and has been quoted as saying, "Fifty percent of women do have some sexual dysfunction." That part's a bit, well ... a really cynical person might suggest that the more basically normal women a sex doctor can label "dysfunctional," the bigger the house in the Hamptons. I'm not making any particular allegations here, you understand.

The other difference between Dream Cream and all those variously spelled "agras" is that most of them purport to be libido enhancers (aphrodisiacs), while Dream Cream, like Viagra, is a performance enhancer. So what's the diff, you say? Well ... the things that actually work are all simply vasodilators. They work by pouring as much blood as possible into those all-important erectile tissues, which become more sensitive when they are — and I love this word — engorged. It's simple chemistry in concert with simple physics. An aphrodisiac, on the other hand, would work by putting you in the mood for lo-o-o-ve. Bodies, presumably, would fall into line. I say "presumably" because there are no known aphrodisiacs. That is, there are plenty of things that put plenty of people in the mood (plain old alcohol is the all-time champion here), but none works by specifically targeting some mysterious "me so horny" center in the brain. The only sex drug so far to work directly on the brain, Uprima, was a dangerous failure, and even it didn't purport to be an aphrodisiac, merely to affect some neurotransmitters (primarily dopamine) that are involved in the physical mechanism of erection. But enough of that. On to the bunkum.

The pseudo-aphrodisiac with the best P.R. team has got to be Niagara, the Swedish soda pop that calls itself "romance in a bottle" and is tinted a lady-like blue. Historically, "aphrodisiacs" have been advertised in the back of stroke magazines or peddled at the porn store with the sta-hard creams and "room odorants." They're all over cable TV now, of course, but Niagara is surely the first to have its movie rights optioned (Julia Roberts and Adam Sandler, or so goes the buzz). What's in it? Not much. A bunch of vitamins, a couple of herbs, and a whole lot of caffeine. I'd stick with Jolt Cola; it's a lot cheaper. Niagara, by the way, has abandoned the phrase "Viagra for women." Pfizer was not amused and is suing.

Niagra (note the spelling), Xcite, Veromax, and so on are all sold as "herbal V" or some such thing. They contain "virility" herbs both ancient (ginseng) and fairly recent (tribulus terrestris), caffeine, maybe ephedra, occasionally L-arginine, and whatever else sounded like a good idea at the time. Skip 'em.

There's one more that turns up pretty regularly on Web searches, with the misleading if not surprising name Viacrene (you can see how Pfizer might be starting to get a little testy). This one contains menthol and our old friend L-arginine. If you like your genitals minty fresh, you can get Dr. Bronner's for a few bucks a pint. As for L-A., like I said, I'm not convinced, but I'm quite willing to listen. L-arginine fans, let's hear all about it.

Love,

Andrea ❖

Note: For more on sex, drugs, and technology, check out "Your Basic Pleasure Model" at www.sfbg.com/Guides/sex/science.html.

A new, full-length, alt.sex.column appears on noon each Friday on sfbg.com. You can reach Andrea at alt.sex.column@bayguardian.com, Bay Guardian, 520 Hampshire St., S.F., CA 94110; askme@sirius.com; or www.sfbg.com/asc.

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WARM-HEARTED PHYSICIAN

Attractive, humorous, sensitive, considerate SWM, 33, 5'8", 165lbs, thick-brown/dark-brown seeks SF, companion and best friend to share fun, laughter, moonlight conversations, mountain walks. ☎9459

LOOKING FOR A GIRLFRIEND

Shy, good-looking, slender SWM, 33, 6'4, romantic, creative, easy-going, seeks cute, slender, fun SF. 25-35. ☎1642

VACATION ALL YEAR

Happy, healthy, hedonistic older European entrepreneur, independent income, doesn't work, enjoys dancing, foreign tropical travels, fairs, festivals, entertaining friends, bored living alone. Seeking slender woman to have fun, pool resources, take vacations, smell the roses, enjoy life. ☎1631

LOOKING FOR...

dominant-minded adventures. Tall, fit, handsome, intelligent, accomplished, LTR-minded, zany, creative DWPM, 50+, sense of humor, seeks bright, adventurous, slender PF, 40+. ☎1629

TOTAL FRENCH MASSAGE

Mature WM gives total French body massages to full-figured, mature woman for her release and pleasure. ☎8953

MARRIED MAN SEEKING

Do you require trust and discretion? Do you seek an exclusive friendship with a man who's romantic, sensual, handsome, long-lasting, intelligent, tall, athletic, mid-40s, Caucasian? Are you in your 40s (+/-), married? Peninsula. Please call. ☎9952

POETIC TERRORIST

SWM, 28, artist, write, loves books, movies, instrumental music, travel. Seeking creative, down-to-earth girl, 18-28, for adventurous times, possible LTR. ☎1235

ART, BEER & JOHNNY HISPANIC

Thirty-something, would-be photographer/jewelry designer, Spanish/Cuban/American, but don't look it, occasional hard drinker. Looking for woman who doesn't act her age. Come drink, dance, and create with me. ☎1623

SET THE NIGHT ON FIRE

SM, 5'11", long black hair, piercings, tattoos, rock-n-roll musician, enjoys beach, concerts, club, city exploration. Seeking sexy, exotic semi-Asian piece of candy. ☎1618

MAN FOR ALL SEASONS

Light-skinned SM, 22, 5'5", 120lbs, blond/brown, enjoys clubs, parties, movies, fun. Seeking SF ☎1632

TALL OAK ATHLETIC

SM, 34, 175lbs, handsome, passionate, affectionate, successful fitness instructor. Loves to: laugh, go to movies, cook, travel. If you have similar views, call me! ☎1625

OUTDOORS MAN

Attractive SWM, 41, 5'10", 165lbs, brown/blue, medium build, enjoys hiking and nature, seeks attractive SF for fun, friendship and casual dating. ☎1627

SENSUAL

Tall SWM, 30s, seeks sexy lady, 28-40, who enjoys jazz, fine red wine, great fun. Please contact me. We will connect. ☎1628

YOGA-ART

Open, vital, fun-loving artist seeks to marry (eventually) a double beauty, compassionate yogini or similar. East Coast roots/no travel, children loving. ☎1630

PETITE TYPE B PERSONALITY

Looking for petite, dark-haired young lady, 30-40, to share after-work gallery receptions, traveling on my motor scooter. Me: 6', 175lbs. You: 5', about 100lbs. ☎1634

DARLING! HELP!

White male, 40s, married to workaholic, disinterested, platonic lady. Seeking married female who is equally frustrated. Life is short. Sure miss hugs! Loving, kissing, all those things lovers do! Handsome, tall, thin, fit, kind, considerate, educated, well off, but love starved man needs you! ☎9876

SEEK FUN WOMAN

Good-looking SWM, 5'8", 185lbs, blond/blue, nice body, enjoys, reading, the outdoors, long drives. Seeking open-minded, adventurous, playful, free-spirited SF. ☎1608

PALE, LARGE-SIZED,...

chubby, fat, voluptuous WF, any age, wanted by tall, handsome, Mediterranean WM, 29, green eyes. I am monogamous, considerate, and romantic. ☎8313

CUTE AND OUTGOING

Fun-loving, ambitious WM, 34, 5'11", 200lbs, business-owner, loves bicycling, exercising, people. Seeking quiet, exciting, fit, healthy SH/AF to stimulate my mind for casual relationship. ☎9890

YOUNG & SEXY

New to town. Ghanaian man seeks woman for friendship first, possible LTR. All calls answered. ☎1562

LOOKING FOR FUN

This separated HCM, 34, 5'11", black/brown, average build occasional smoker, with children, seeks a woman, slim-average build, for casual dating. ☎1567

PENNIES FOR YOUR THOUGHT

Mensch, 27, seeks yenta, 25-29, who keeps kosher, for painting town red and studying the sciences of life while basking in sunlight. ☎1569

ARE YOU THAT PERSON?

WM, 36, San Francisco native, occasional smoker, no children, enjoys outdoor activities and movies. Seeking creative, funny woman, 24-40. ☎1570

SURPRISE PACKAGE!

Look beyond the smart, sophisticated, successful, dependable professional on the outside, and you'll find a caring, passionate, and adventurous, man on the inside. Seeking emotional sharing, deep conversation and laughter. Emotionally stable and financially comfortable guy, looking for fit, confident, happy woman, 32-45 for friendship and possibly LTR. All messages answered-promise! ☎1581

FIT/SLIM/ROMANTIC GUY

Handsome SM yearns for slim, buxom, romantic, wonderful SF, 18-53, for a special friendship, possible LTR. ☎1599

FUN AND PASSIONATE

Romantic SBM, 30s, seeks fun-loving, adventurous SF for enjoying the city together. ☎1585

SPONTANEOUS

Clean-cut, well-dressed SBM, 22, 6'2", 200lbs, medium build, seeks down-to-earth SF for relationship. ☎1589

PLUS-SIZED WOMAN?

SWM, 40, seeks full-figured SF, 18-45, for dating. The size of your heart is what counts. ☎1594

OPEN-MINDED?

WM in San Francisco likes vulgar art, loud punk music, and bad tattoos. Do you? ☎1601

FOOT LOOSE IN SF

Crazy, giddy SWM, 48, 198lbs, swimmer, dancer, seeks fit, amused, younger SF to share lunch and a movie. ☎1557

ACTIVE

College-educated, tall, fit SWM, mid-30s, N/S, seeks SF, age open, for friendship first. ☎1560

LAID-BACK WOMAN WANTED

SM, 44, 5'9", 210lbs, brown/blue, goatee, moustache, enjoys beaches, mountains, camping, car shows, swap meets, flea markets, auctions. ☎1576

SELECTIVE

GQ-looking, muscular, fit, Italian SM, 43, 6'2", 185lbs, brown/brown, gourmet cook, musician, enjoys travel. Seeking petite, fit woman. Prefer blonde. ☎1583

WANTED: MATURE WOMEN

Erotic, sensual, fun man, 6'4", 235lbs, brown/blue, athletic build, seeks older, mature woman who need affection and attention. Please be spontaneous, outgoing, nasty, kinky. ☎9556

SIM SEEKS GODDESS...

to worship—who's born in the year of the tiger/horse/hare on 31st day of the month. Good fortune, good sex, and happy hearts. ☎1068

NEED COOL FEMALE 4 CHILLIN'

This male, 31, N/S, no children, seeks cool, slim, attractive, honest female, 21-28, who loves movies and dancing. ☎1550

SEEKING ASIAN LADY

Athletic, intelligent, attractive SWM, 46, seeks AF, 30-45, for dining, music, travel, and exploration of the Bay Area. ☎1551

TALL, PASSIONATE, HONEST

Attractive, fit, emotionally stable SWM, 43, seeks tall, attractive SW/BF for long walks, in-depth talks, quiet dinners, and lazy Sundays. ☎1539

SMART, SEXY, ADVENTUROUS

Brown-haired, athletic SM, 41, 6'1", 180lbs, student, enjoys beach, basketball, billiards, movies, clubs, music. ☎1537

MAN FOR ALL SEASONS

Bilingual, medium-completed SM, 21, 5'9", 200lbs, black/brown, seeks SF for friendship first, possible LTR. ☎1544

ASIAN LADY!

SWPM, 45, non-smoker, sincere, successful, intelligent, generous, affectionate, tall, fun, seeks sweet, smart, attractive, fun, positive SAF for sharing outdoor activities, travel, film. ☎1058

SEEKS SENSUAL LOVER

SM, 50, 6'2", brown/hazel, seeks sensual lover or friend who's not afraid of the wilder side of San Francisco night life. ☎9637

LOOKING FOR FUN

Understanding, patient, handsome WPM, 31, 6'1", N/S, no children seeks good-hearted, beautiful, enchanting female, 18-24, for possible LTR. ☎1514

SEEKING ONE SPECIAL LADY

Handsome, sincere, special WM, 35, seeks educated, kind, reasonably attractive lady for dancing, movies, sports events, companionship, possible LTR. ☎1516

HANDSOME PRINCE WITH HORSE

Seeking princess who'll ride bareback in heels, who's as bright as the stars, who likes going slow, and still believes in "happily ever after." ☎1517

WRITER/MUSICIAN

SWM, 50s, 6'1", 175lbs, financially secure, N/S, N/D, seeks A/WF, 40+, H/W proportionate, for frisbee, jazz, fishing, candle lit dinners, LTR. ☎1519

TAKE A CHANCE

Outgoing DWM, 6'2", 195lbs, blond/blue, likes water sports, the outdoors, animals, concerts, fine dining, the arts. Seeking SF with similar interests. ☎1531

SEEKING THE ONE

Fun, outgoing, attractive WM, 24, 5'5", 150lbs, lives in Kentucky, seeks outgoing, attractive, fun-loving SF for dating. ☎1535

BACK TO THE BASICS

Thin, dark-haired guy likes spaciousness and feelings. Seeking non-cell phone girl for looking, straight talk, and fun. East Bay. Bright colors a plus. ☎1533

THE DOCTOR SEEKS ROMANA

20 year-old wovian for time travel and other adventures. ☎1541

SEEKING ONE NICE LADY

Handsome, sincere, educated, reasonably attractive WM, 35, seeks a lady for sports events, movies, dancing, friendship, possible LTR. ☎1542

LOOKIN' FOR FUN

You: busty, erotic, fit, fun, uninhibited, female, any age, desiring friendship, intimacy, LTR. Me: athletic SWM, homeowner with pool, 6 cars. Marin County. ☎1549

GIVE IT UP

BM, 53, seeks sensual female, up to 50, H/W proportionate, for fun, massages and turning sexual fantasy into reality. ☎1084

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NATIVE NEW YORKER

SM, 5'9", 160lbs, carpenter, enjoys movies, dining out, photography. Seeking SAF, 25-40, for casual dating. ☎9983

ASIAN FEMALE WANTED

Handsome SWM, 43, enjoys weekend getaways, dining, movies. Seeking attractive SAF for possible LTR. ☎1518

BEAUTIFUL TOUR GUIDE?

Fun-loving SWM, 28, 5'11", 175lbs, blond/blue, new to city, enjoys house music, clubs, road trips. Seeking attractive, fun-loving SF, for dating. Body art a plus. ☎1520

FUN AND SEXY

Intelligent, athletic SM, 28, 5'10", 175lbs, blond/green, goatee, regional retail chain manager, enjoys scuba-diving, bicycling, skiing, traveling. Seeking spirited, cultured SF for relationship. ☎1502

READY TO SHARE

Muscular, fit, attractive SM, 41, 5'10", 180lbs, brown/green, H/W proportionate, father, enjoys playing guitar, song-writing, movies. Seeking SF for casual relationship first. ☎1522

HAPPY TAXI DRIVER

SWM, 35, 6'2", 300lbs, brown/blue, enjoys movies, dining out, playing pool. Seeking open-minded, fun-loving SF, 20-30. ☎1513

A GREAT CATCH

Affluent, attractive, athletic SWM, 6', 185lbs, 39, seeks smart and sexy best friend/lover, 27-37 for marriage/family. N/S, please no kids yet. ☎7798

MAN, 54, ENDOWED WITH

priceless gifts: lively mind, kind heart, playful spirit, fit body, desires woman equally femininely (buxomly) well-endowed, for exchanging gifts. ☎6978

CREATIVE

SWM, 45, 5'7", 150lbs, actor, writer, magician, poet. Into rock-n-roll, reggae and beat writers. Seeks adventurous woman for fun times, walks, live music, movies, more. ☎9960

DO NOT READ THIS AD

Handsome, sexy, funny, caring, open BCM, 42, 5'8", 225lbs, N/S, enjoys mountain biking, cooking, and writing poetry. Seeking female for lifetime partner and best friend. ☎1503

CRAZY OLD BIKER

Lonely and frustrated, seeks petite, spinner type, preferably younger for Harley rides, beer, buds, punk/metal shows, blues, friendship and carnal fun. ☎1508

FUN-LOVING

SM, 5'9", black/brown, one son, likes sports, movies, seeks easy-going, fun, attractive SF to start over with. ☎1498

A CHANCE MEETING

This is an excellent way for singles to meet. Widowed WM, 50s, 6'1", seeks emotionally available, affectionate SWF, 48-58, dating, LTR. Let's meet for coffee. ☎8154

ARTS APPRECIATING NICE GUY

Friendly, nice-looking, tall, thoughtful designer. Smart, humorous, sometimes clueless, enjoys the outdoors hiking, music, movies, museums, dogs and lots more. Seeking pretty, trim female, 30s to early 40s, with similar interests. ☎6411

INTENSE FUN...

verbal and physical with genuinely caring, considerate lover. Friendship and fun without strings, cute, clean-cut, slim WPM, seeks lively long-haired, slim female, 20s-30s. ☎1462

EXPERT CUNNILINGUS

No reciprocation necessary, age/race unimportant. Please be clean and healthy. Please be wet and ready to get off. Guaranteed satisfaction. ☎9452

GET TO KNOW YA...

SWM, 33, N/S, enjoys tennis, mountain biking. Seeking athletic, positive, intelligent, self-actualized, independent SWF, 18-45, for friendship first, possible LTR. ☎1450

SINGER/SONGWRITER

Dosed myself with too much Joni Mitchell when I was younger, it has left me a romantic. SWM, 44, N/S, seeks SF, 35-47, for LTR. ☎1457

B DAYS IN CANCUN

I have an extra ticket to go to Cancun this May 17th thru 25th. you must be clean, female, and ready to travel. ☎1459

LOOKING FOR FUN

SWM, 31, 5'11", 175lbs, bald head, nose ring, seeks SF, race unimportant, for friendship first, possible committed LTR. ☎1478

LOVE TO TURN YOU ON

Cute, generous, tender, warm, intellectual SWJM, 37, into arts, cuddling, seeks attractive, fit, psychologically-oriented woman for emotional bonding physical delights, stimulating conversations. ☎1461

FRIENDSHIP FIRST

SWM, 45, loves movies, hanging out, dining. Seeking honest, sensitive SF for friendship first, possible long-term relationship. ☎1483

HONEST?

SM, 5'9", 210lbs, seeks honest, down-to-earth, committed SF for fun times, friendship first, possible LTR. ☎1486

LOOKING FOR ADVENTURE

Good-looking, fun-loving, open-minded, caring, kind SHM, 21, seeks SF, age/race open, for a good time. ☎1443

ENERGY CRISIS?

Not here. DWM, 50s, seeks petite female, 50s, to share my love, my heart, for LTR. Dancer a plus. ☎1475

DATING RECIPE:

Mix supportive, monogamous, secure, handsome SM, 25, with career, accommodations. Add conversation, good listener, passionate kisser. Serve with independent, affectionate, mature, non-smoking SF. ☎1441

MAN SEEKS PETITE WOMAN

Tall man, 35, occasional smoker, no children, seeks a carefree, fun, happy, petite woman, 18-35, for mutual fun and excitement, possibly more. ☎1421

DATING FIRST

SWM, 18, 5'10", brown/green, bouncer, loves movies, baseball, basketball. Seeking beautiful, kind, smart SF for dating, possible LTR. ☎1432

LAID-BACK

Easygoing SWM, 19, 6', 130lbs, green/blue, security guard, enjoys drinking, music, movies, snakes. Seeking open-minded, easygoing SF for relationship. ☎1433

SINGLE ARTIST

Spiritual SM, 47, non-smoker/drinker, enjoys art, volunteer work, jazz, reading, outdoor work. Seeking humorous, respectful SF, 35-50, for friendship, possibly more. ☎1437

ADVENTURE-SOME ASIAN

Asian lady, 35+, comfortable at Imperial Ball or Exotic-Erotic Ball, sought by interesting, charming, handsome, educated, athletic gentleman. ☎1447

WILD & BRIGHT

Adventurous, playful, caring, affectionate, inquisitive, truth-seeking, happy, modest, slim, athletic, soulful atheist, seeks similar woman, 25-45, for escapades, friendship, and perhaps much more. ☎1448

INTROSPECTIVE, KIND, BRAINY

Sensual, slim, professional SWJM, 52, musical tastes encompassing classical, Coltrane, does t'i chi, meditates, gives amazing massages, seeks resonant SWF, 38-50. ☎1425

HOW NOW, SWEET VIXEN?

WM, 32, N/S, no children, enjoys arts and sports. Seeking a woman, 24-34, for romance. ☎1416

MALE SEEKS FEMALE 4 ADVENTURE

Young, hip San Francisco WM, 26, N/S, no children, seeks a laid-back woman, 18-30, who enjoys dancing, art, films, live music, and exploring San Francisco. ☎1419

SERIOUS SOUL WORK

Seeking a life partner for a calm, tender relationship based on emotional, spiritual, sexual exploration, fun, dance, good food, family, and community. ☎7952

FRIENDS/LOVERS

Attractive, fit man, 30s, seeks friend and/or lover for fun times this summer. Let's connect and see if there's any chemistry! ☎1411

SENSITIVE MAN SEEKS SOUL-MATE

Sensitive, intelligent, attractive, Latin male, 33, seeks caring, attractive W/HF, 25-35, for possible LTR. Likes movies, sports, pool, cafes, etc. Let's talk. ☎1412

ALWAYS DOWN FOR WHATEVER

SAM, 20, 5'8", 170lbs, hazel eyes, bald, light-skinned, seeks SF for friendship, maybe more. ☎1392

ATTRACTIVE ITALIAN-AMERICAN

Fit, athletic SM, 46, 6'3", 170lbs, loves foreplay, possess an immense amount of stamina. Desires intimate encounters will college-educated women, 35-46. ☎6805

LOOKING

Attractive, humorous, intelligent SWM, 50, enjoys outdoors, films, progressive politics, food, and good conversation. Looking for woman, 40-52, for LTR. ☎9812

SEEKING VOLUPTUOUS FEMALE

SBM, 46, 5'11", 190lbs, enjoys hiking, photography, movies, playing pool. Seeking attractive, mellow, mature lady with positive attitude and great legs. ☎1401

LIKE EURO/LATIN CULTURE?

Tall, educated, foreign born DWM, 38, seeks warm, intelligent woman for outdoor activities, music, movies, theater, dining out, friendship, and possible LTR. ☎1405

SPIRITUAL SEEKER

SWPM, 32, seeks SF, 21-30, physically fit, no children, whose main interest is eastern spirituality, for relationship. ☎1403

ROMANCE, ADVENTUROUS

Romantic, adventurous SM, 5'11", 160lbs, light brown/blue, mustache, slim built, loves animals. Seeking outgoing, understanding, compassionate, open-minded, SF with similar interests. Communication is important. ☎1382

DR. SAM

Physician, 49, 5'8", 170lbs, fit, seeks Asian or Hispanic female, fit, responsible, and unassuming. Peninsula area. Serious replies only. ☎1385

SEEK AND FIND

Seeking female seeker, with smarts and humor, curiosity and playfulness are necessary and sufficient. ☎1386

WRITER/MUSICIAN

SWM, 39, good-natured and honest. Smart, but not into competing or showing off. I love music and conversation, but appreciate silence and stillness as well. ☎1387

DYNAMIC MAN SEEKS...

dynamic woman. Energetic, fine arts painter/actor, 5'8", 165lbs, lifts weights and does martial arts, seeks woman who enjoys seafood, foreign films, travel, art shows, dancing. ☎1389

DIFFERENT

Creative, intelligent, good-looking, athletic SWM, 45, 5'7", 140lbs, N/S, likes film, music, outdoor activities. Seeking someone with similar qualities and interests, to share this life, with a talk about things that matter. ☎1390

MOTH SEEKS FLAME

SWM, 38, seeks fiery person for warm experiences. I'll circle around you until my wings are well singed. Are you bright enough to attract me? ☎1395

TARZAN SEEKS JANE

46 year-old guy, brown/blue, mustache, very kind, loving, loves outdoors, hiking, animals, golf, camping. Seeking similar female, H/W proportionate, to share in good times. ☎1397

CHOCOLATE ICE CREAM?

Active attorney seeks partner for tennis, hiking, and special relationship. If you enjoy chocolate ice cream and love children, let's meet. ☎1399

LATIN LOVER

SHM, 21, 5'7", 163lbs, black/brown, ultimate Latin lover, seeks female for fun and friendship, maybe more. ☎1373

HANDSOME SURFER

SWM, 46, 5'9", brown/bright blue, in good shape, N/Drugs, athletic, adventurous, humorous, financially/emotionally secure, seeks attractive, romantic woman, 30-44. ☎1378

LOOKING FOR SOME FUN

SWM seeks someone to hang out with in the afternoons when I get off from work early. If your bored during the day, call me. ☎1377

EUROPEAN GENTLEMAN

Attractive, cultured professional, 45, healthy, sensitive, very open-minded and good listener, ISD intelligent, progressive, communicative, attractive lady for possible LTR. Age/race open. ☎1406

HANDSOME, SINGLE DBM

Tall professional, educated, seeks attractive, slender female any race for friendship and romance who's open to social and outdoor activities, 45+. ☎6991

SINCERE, POSITIVE...

attractive WPM, 44, fit and fun, loves nature, dancing, relating. Seeking sharp, self-aware, adventurous woman, 24-38, with friendly nature and long dark hair. ☎8426

NICE LOOKING GENTLEMAN...

would like to admire your feminine body, and masturbate himself. Any race, any age, be sincere. ☎9958

BROODING COMPOSER

Thoughtful, introspective SHM, 33, 5'10", occasional smoker, loves "The Simpsons", public radio, and bistro/cafe dining. Seeking SF, 28-35, for friendship, possible relationship. ☎1343

VELVET TONGUE

HM, 31, 5'9", black/brown, N/S, enjoys alternative/zydeco music, mountain biking, and dancing. Seeking a woman, 18-50, for giving and/or receiving anal to oral service. ☎1344

LOVER OF LIFE SEEKS PLAYMATE

Handsome, educated, fit SJPM, 42, 5'11", 175lbs, enjoys hiking, working out, and nature. Seeking amazing, intelligent, sophisticated woman, for erotic, romantic, and life adventures. ☎1345

MAKE A FRIENDS

SAM, 28, 6'1", black/black, N/S, N/D, seeks a female, 20-34, N/S, no children, for friendship. ☎1346

THIN, SENSITIVE, GROWN-UP

SWM, 40, 5'11", 170lbs, loves gentle times. Seeking AWF who remembers JFK, petcoats and skate keys. Coffee sometime? ☎1347

SEEK FILIPINA FURNMATE

Very cute, sexy, smart DWM, 50, looks 40, 6'1", 185lbs, muscular, blond/blue, N/S, seeking a woman for LTR. ☎1353

QUALITY GUY/QUALITY BABE

Attractive, successful, fit SWM, 35, black/brown, seeks sexy, attractive SF, soulmate, to explore life's riches. ☎1355

NOT AFTER CASUAL SEX!

SJM, 35, N/S, seeks fit, sane SF, 34, for friendship, possible LTR. Serious replies only. ☎1330

STOP AND SMELL THE ROSES?

Fun, caring, intelligent SWM, 48, N/S, seeks SF for friendship, possible LTR. Serious replies. ☎1331

FUN, HANDSOME, FOR PLAY

Fun, handsome, attractive SWM, 26, seeks SF, H/W proportionate, for friendship, possible LTR. Serious replies only. ☎1332

COMPANIONSHIP

Good-looking SWM, 46, 5'10", 170lbs, seeks attractive SF, 30-50, for companionship, dinner, movies, ball games, ocean excursions, possible LTR. ☎1338

YOUNG & ATTRACTIVE

Employed SM, 23, 5'10", 165lbs, in good shape, seeks erotic, educational, attractive, outgoing, interesting women. ☎1360

CUTE OLD SCHOOL PUNK ROCK-ER

Mocha-complected, slim, athletic, college-educated Spanish SM, 31, 5'7", 140lbs, brown/hazel, enjoys shows, tattoos, piercing. ☎1351

PLUS-SIZED WOMAN

Kind, understanding, romantic, San Francisco-born HM, 53, 5'8", 175lbs, seeks romantic affair with full-figured WF. ☎9901

SWM 25 SEEKS GIRL

Dude, 25, N/S, no children, seeks affectionate, pretty, funny, girl, 20-29, for movies, shows, monster trucks, bowling. ☎1321

EXCEPTIONAL

Decent, intelligent, professional, good-looking, sensitive, healthy, warm-hearted, trim WM, youngish 57, 5'10", seeks pretty woman, 40-48, culturally diverse, with social interests and similar qualities. ☎1319

PISCES/ARIES GUY

Modest, affectionate, attractive, left-handed SWM, 36, 6'2", 205lbs, brown/blue, seeks astrologically compatible woman, 35-45. ☎8647

LOOKING FOR ADVENTURES?

Large, fit SBM, 31, seeks full-sized, fit, emotionally/physically/spiritually healthy SBF, 25-35, who appreciates intelligent conversations, good fun, and new adventures. ☎1315

ENVIRONMENTAL PROFESSIONAL

Unconventional, charming, middle-aged East Indian, 5'5", seeks woman, 30-35, with narrow waist and broad mind. Must be willing to go to Europe. ☎1289

OPEN HEARTED

Active, fit SWM, 56, vegan, likes outdoors, dance, good reading, and conversations. Seeking, witty and wise female. ☎1311

BLUE LIGHT SPECIAL

SWM, 38, outgoing, optimistic, humorous, and kind heart, seeks woman who laughs, sings, dances, dreams, hopefully for committed partnership and glorious, lasting togetherness. ☎1293

OUTGIDDING GUY

SWJM, 49, 5'10", salt-n-pepper/blue, medium build, likes long walks through the city, movies, reading. Seeking fit, respectful SF to be my buddy. ☎1309

MIGHT AS WELL BE DN MARS

SWM, 32, long black hair, new to area, enjoys clubs, beaches, city exploring, dining. Seeking outrageous, outgoing SF under-cover-bad girl for rock-n-roll, crazy nights, possible LTR. ☎8814

I MIGHT SUBMIT

Attractive SWM, 32, 5'7", 170lbs, nice build, shaved/hazel, pierced nipples, tattoos, musician, loves dancing, playing pool, rock climbing, hiking. Seeking kinky woman with wild streak. ☎1305

DREAMING FOR A BRILLIANT...

classy mistress. Your spirit's so hot. We soar to the heavens. Prefer Latin/European/Asian lady, 28-44, who is creatively, yet mentally sound. Attractive man, 40. Paris? ☎1295

EVELYN, SLEEPLESS NIGHTS

Intense desire building up, but partner lost desire. Then upon seeing you, having desire alone, you became subject of my intense desire. ☎1306

PHONE CALL AWAY

Very attractive SWM, 52, very good shape, enjoys hiking, politics, movies, travel, and eating. Seeking S/D/F, 40-60, for friendship first, possible LTR. ☎1312

LOOKING FOR YOU

Honest, kind SWPM, 50, seeks plump SF, 48-55, for fun, dinner, and sex. ☎1267

YOU WON'T BE DISAPPOINTED

SM, 33, 6'2", 175lbs, black/brown, loves soccer, animals, television, outdoors. Seeking open-minded SF for friendship first, possible LTR. ☎1261

DISCREET

SHM, 5'5", 159lbs, dark brown/dark brown, medium build, big smile and dimples. Seeking friend for fun, discreet encounters. ☎1265

PASSION...

in contrast. SBPM, 48, seeks S/DWPF, 28-52, for steamy, exciting chocolate and vanilla interludes. Be D/D-free. ☎1270

LIFE IN HELL

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DOMINATE-MINDED?
Looking to meet a 40+, bright, adventurous, slender, dominate-minded PF. I'm a DWP/M, 50+, tall, fit, handsome. Intelligent, accomplished and LTR minded. No professional dom. ☎9287

SEEKING FAMILY-ORIENTED FEMALE
Fun-loving, financially secure attorney, early 40s, seeks relationship with someone who enjoys children and travel. ☎1271

WORLDLY, SPIRITUAL...
SWF desired, LTR. Me: British-accented, goddess-centric, agnostic buddhist, into yoga, tantra, intellectual polyglot globe trotter, 30s, PhD, slim, dark long-haired, mediterranean-looking, handsome, East Indian prince. ☎8306

LEFTIST
Pro-feminist SWM, 53, spiritually progressive, energetic, upbeat, health care professional, loves music, dancing, exercise, outdoors, kids, political and other work, etc. Seeking leftist, feminist mate. ☎9904

RENAISSANCE MAN...
44, writes music, oil paints, hikes, bike rides, loves ethnic food/films, physical science. Seeking babe with healthy libido, ready for adoring man. ☎9235

TO LOVE IS TO LAUGH
Sincere, well-balanced but fun-loving, sometimes goofy SWM seeks intelligent, classy but slightly kooky woman with monogamous LTR goals. ☎9433

CHECK ME OUT
SWM, 33, 6', dark blond/hazel, N/S, no children, seeks Buddhist or Hindu, WF, no children, for LTR. ☎1245

TIERED OF EMOTIONAL GAMES
WM, 27, occasional smoker, no children, actively seeks stable, caring woman, age open, for email correspondence or possible relationship. ☎1248

WISE GUY SEEKS WISE GAL
SAM, 30, N/S, no children, seeks a college-educated female, who enjoys movies, comedy clubs, and music. ☎1251



CUM FACIAL
Desperately needed by a hungry male. Please help me. ☎9954

WAR BUDDIES
Looking for guys around my age to target shoot with. I'm 44, blue collar, in shape, leftist and have reverence for male love. ☎1641

BLEACH BLOND
Green-eyed SM, 36, 5'11", 175lbs, pro photographer, seeks BM, 20-34, musician or art student, to share creative times with. ☎1626

ARE YOU OUT THERE?
Disease-free SBM, 57, seeks stocky, husky, clean-cut SWH/M, 48-68, for dating. Must be hot-to-trot! ☎1635

ORAL PLEASURE FOR MARRIED BI
SWM, 48, seeks men, 35+, first timers, hairy a plus, for evenings/weekends. Discreet, clean, HIV-, no reciprocation required. ☎8841

SLIPPERY RECTAL EXAM
Doctor massages your butt hole, jacking you off. Spanking, rimming, sniffing? Shoot big time! Uncut cocks/hairy asses. 20-45/all sizes. ☎9709

BEND OVER
Slim, active WM seeks submissive bottom who loves to get it in many different positions. Asian a plus. ☎8857

A LOT TO OFFER
SBM, enjoys basketball, movies, fun. Seeking SM, for big fun. ☎1114

FRIENDSHIP OR MORE
Attractive, slim, masculine, kind GAM, 30, HIV-, great personality, seeks similar, handsome, masculine GWM, 40s and younger, for dating and LTR. ☎1225

SEEKING SOULMATE
Fit SBM, 44, jazz musician, enjoys live music, cultural events, exercising, tennis, dining. Seeking SM with similar interests, for relationship. ☎1590

SEEING IS BELIEVING
GM, 39, 6', enjoys travel, dining out. Seeking GM, 22-44, for friendship first, possible LTR. ☎9796

SEEKING SEXY TS
SAM, 35, 5'11", 180lbs, seeks shemale transsexual, age open, for friendship, possible LTR. ☎1565

BI-CURIOUS TOP
Handsome, athletic, fit DWM, 5'8", 170lbs, muscular swimmer's build, seeks healthy, fit, discreet BI or BI-curious bottom, under 45. ☎8396

EAST BAY CURIOSITY
Straight WM, 44, 6', 198lbs, hard-body, built, masculine, honed, seeks other straight, built well-equipped B/H/W/M. East Bay, curious dudes, like me, preferred. ☎1031

WM SEEKS AM
GWM, 37, 6', who is slender and good-looking, seeks fun, thoughtful, high-energy GAM for bicycling, coffee and conversation. ☎1524

LOOKING FOR YOU
38-year-old, attractive, passionate GWM, 6'3", 185lbs, fit and athletic, likes working out, movies, reading, dining out. Seeking same, 30-40. ☎1540

SMART AND SEXY
SWM, 31, 5'8", 150lbs, brown/green, smooth body, well-endowed, loves nature, movies, reading. Seeking down-to-earth SM for dating, maybe more. ☎1501

NEY GUY! YOU NEVER KNOW!!
Filipino CM, 27, 5'7", 155lbs, Bay Area, seeks stable, honest, fun, sincere, humorous male, 23-30, 5'8"-5'10", H/W proportionate, for friendship or more. ☎1423

WHEN A MAN WANTS A WOMAN
Honest SJM, very young 49, 5'9", 165lbs, muscular, built, great sense of humor, seeks attractive, curvaceous lady under 48, for LTR. ☎1402

ALL I WANT
Portuguese, good-looking SHM, 23, enjoys kicking back with other interesting guys, sports, swimming, mountain biking, ocean walks. ☎1342

SIT BACK, ENJOY
Special service for handsome, good-looking healthy WM, BI or married, by hot SAM, 37, 5'6", 125lbs. Sit back, relax, enjoy yourself. ☎1326

SHAVE YOUR HEAD...
or any other body part. Muscular GWM, 56, barber, wants to take it all off. Safe, clean fun, or as kinky as you want. ☎1337

SEEK AGGRESSIVE TOPS...
Into heavy butt play. SWM, 6', 175lbs, brown/blue, enjoys nude sunbathing, beaches. Seeking casual sex with top into rimming, toys, sucking and being sucked. ☎1308

FUN LOVING ATHLETIC GUY
WM, 35, N/S, enjoys volleyball, camping, refinishing furniture, water rafting, and cooking. Seeking same in a woman, 30-44. ☎1286

IT'S BOYFRIEND TIME
Want kind, generous, cute, considerate guy for kind, handsome, tall, hairy gay, white male comedian. Like Southerners, urbanes, Jews, writers, musicians, smartasses. ☎1296

SEEKS YOUNGER MALE
81WM, 48, 6'4", 240lbs, seeks younger straight or BIWM, 18-30, for oral pleasure. No reciprocation needed. ☎1263

MR. CUTE SMILE/SEXY EYES
Intelligent, patient, passionate, healthy, cute, funny GWM, 43, enjoys theater (plays, musicals, etc.), dining out, cooking, and working out. Seeking same in GM, 30-45. ☎1252

FEET SNIRT SHEER SOCKS
Handsome, light-skinned, Native American SM, 29, 6'4", 180lbs, seeks very handsome Latin/Greek/Middle Eastern guys, who wear a size 12 shoe or bigger and are well-endowed. East Bay. ☎1266

ORAL MATE WANTED
Stocky, average GWPM, 33, HIV-, smoker, cut, looking for passionate, older gay male with fat cut tool to service orally on a regular basis. ☎1202

SMALL IS BEAUTIFUL
Under 6"? We love it! Group of guys with small endowments seeks you for hot fun. Get in touch. ☎1227

MUST SEE TO APPRECIATE
Very attractive, athletic, Native American SM, 31, long hair, seeks serious friend to share good times. ☎9774

NEY GUYS
Hot, masculine WM, 40, 6', 185lbs, seeks top, masculine, discreet guys, 25-45. Let's kick back and get horny. ☎1174

ATTRACTIVE
BM, 40, 5'6", 155lbs, bottom, seeks a masculine, top BM for a serious relationship. You must be serious about spending time together. East Bay. ☎8662

MUSCULAR AND MASCULINE
Very good-looking ex-naval officer, 45, seeks masculine, very good-looking, good-humored, optimistic man who enjoys sports, travel, church on Sunday. ☎1124

LOOKING FOR ADVENTURE
Sexy, outgoing, caring, generous WM, 6'1", 155lbs, likes music, watching TV. Seeking outgoing, spontaneous SM for friendship and having fun, maybe more. ☎1154

TOP SEEKS BOTTOM
Handsome, sensitive, conscientious, devoted GWM, living in east bay, 35, 5'10", 160lbs, brown/green, swimmers build, top, clinical psychology doctoral student, physically fit, gentle soul, jazz enthusiast, photographer, art therapist, loves tennis, Jack-Russell Terriers, fine art, Joni Mitchell. Seeking fit, attractive, successful professional male, 20-35, bottom, healthy lifestyle, for good times. Positive attitude and sense of humor essential. Modesty preferred over arrogance. Extra points for European/American descent. ☎8657

CURIOUS VIRGIN BOTTOM
Be curious no longer. Gentle first-time penetration available by understanding, genuine man. Virgin tops also facilitated. Beautiful, unforgettable, wonderful experience. ☎1129

THE RIGHT GUY
Attractive, discreet bottom Filipino, 28, enjoys music, cuddling in bed, sports. Seeking attractive, fun, hard-working top, blond/blue, who can work it. ☎1126

MONOGAMY IS THE BEST
Very handsome SWM, 24, loves the outdoors, beaches, dogs. Seeking cute, loving, caring fun, Latin male for monogamous relationship. ☎1112

SEEKING OLDER GUYS
SWM, 25, seeks older males, 50+, for erotic fun. Please be clean and discreet. ☎1090

SEXY AND PLAYFUL
I'm very interested in meeting you. I'm a healthy GWM, 38, 6', who would love to share my first experience with you. ☎1119

ATTRACTIVE ASIAN MALE
Fit, sincere, honest, good-looking Chinese male, 33, 5'9", 160lbs, seeks attractive GWM for dating and relationship. ☎1101

STR8 YOUNG MALE SEEKS SAME
Mostly straight dude, 22, 6', 160lbs, brown/blue, athletic, urban white boy. Seeking similar, closeted BI dudes, under 30 only. No feds, no GMS. ☎1060

MY MEAT TOOL NEEDS TLC
Extremely submissive, whipping boy seeks dominant bearish man to make me his beatch. I love anything/anywhere/anyhow. Call me and make my wet dreams cum true. ☎1093

I'M LOOKING FOR YOU
HM, 39, earthy, reliable, independent, sexual, discreet, broad-minded, mellow. Looking for you, who is positively unusual. ☎1103

GO!
36, 5'10", 170lbs, smooth, East Bay Latino looking for my height or taller, 25-50, non-smoker, masculine. I'm romantic, into '70s rock, light partying. Not into: cell phones, drama, selfishness. Bi-curious ok. ☎1108

HANOSOME ARMENIAN
Good-looking, 42, 5'9", 160lbs, light brown complexion, professional, romantic, in LA. Seeking masculine, straight-acting, Black/South American/Italian, total top male, 22-42, honest, sincere, healthy. For dating/traveling. ☎8156

EROTIC MASSAGE...
free for straight, bisexual, and masculine guys, 18-45, with tight, trim builds. Given by trim, bisexual WM, 43. ☎9576

SPICY GEMINI BLOND
New Orleans artist, furniture designer, with intense personality, seeks sexy, youthful GM, for Euro sensuality, romance, passion and shared exhibition. Me: 30s, HIV+, very healthy, 5'6", 135lbs, tight, hard, smooth and sexy, mysterious and deep with piercing eyes. Into adventure, nature, kissing, sexual creativity and life. ☎1055

CUTE BOTTOM...
seeks attractive top. Good-looking WM, 6', 180lbs, bottom, seeks attractive top for dating and more. ☎1038

YOU TOO?
Tall, trim, intelligent, SWM, mid-50s, feeling very curious, seeks similar, curious, mature SWM or married WM for conversation and exploration. N/S, N/D. ☎1026



EURO-AMERICAN LESBIAN
Attractive, interesting, adventurous, intelligent GF, 34, 5'9, 155lbs, seeks GF, any nationality, for friendship, dating, or more. Interests: dining, dancing, performances, movies, shopping, nature. ☎1624

I WANT LOVER, BUDDY, & MATE
Strong, athletic WCF, 19, seeks healthy, intelligent, attractive, loving woman, 18-25, who loves nature, camping, swimming, volunteer work, and dancing. ☎1572

BE FEARLESS, CHOOSE LOVE
Artist and writer, sensitive, gentle, loves nature, want to settle down and share my journey with that special someone. Are you sincere and ready for love? ☎1555

WOMAN TO WOMAN
Warm, sensitive, playful, very affectionate, deep Jewish female, 40s, open to all, but especially attracted to African-American Lesbians for dating and possible LTR. N/S, preferred. ☎9575

SEARCHING FOR FRIENDSHIP
Single lesbian looking for other lesbians that don't need to drink to have a good time, for friendship, possibly more. ☎1415

PRETTY PUERTO RICAN
49, seeking that serious down-to-earth real woman for fun, adventure, friendship and more, 32-70. A/H/W. So let's talk. ☎6922

BI AND LOOKING
Petite, outgoing, fun, open-minded SHF, bubbly personality, enjoys outdoors and writing poetry. Seeking honest, caring, sensitive SF, 18-25, for friendship first, possible LTR. ☎1313

BI-CURIOUS LATINA
HCF, 28, N/S, no children, seeks a sexy, kinky, fun-loving female playmate, age open, for a first bisexual relationship. ☎1247



BI MALE
seeks couple for mutual oral fun. I am attractive, fit, clean, discreet, HIV-, STD free, professional black male. Call, talk over cocktails. ☎6561

GOLDEN SNOWERS
Attractive WM seeks singles or couples, to get together and exchange golden showers. ☎8858

ENTERTAIN OUR FANTASY
Attractive East Bay couple seeks clean BIF or lesbian to take charge of her, and then explore erotic threesome. Very discreet. Only serious interested parties respond. ☎1509

JUST YOUR BODY
SBM, 53, offers no commitment, just good, hard loving. Seeking multi-organic SF, 25-50, H/W proportionate. Additional male available. ☎1439

THREE IS A CARNM
We are an attractive, fun, and successful couple. BIWF, straight WM, in our 40s, seeks friendship, and maybe more. You are a BI or curious female, looking for a safe way to full fill your fantasy. Lets talk. ☎1408

SEXUAL AMBIGUITY SOUGHT
Handsome Latin male, seeks sexy, well-hung/strap-on couple for long steamy session of suction, hydraulics, and smiles all around. ☎1366

GOOO PEOPLE, GOOO TIMES
White couple seeks full-figured BIF. We're never too bashful/shy to meet or play. With us, you'll be with good people and good times. ☎9039

SATISFY OUR CRAVING
Hot and juicy BIWF and her straight black boyfriend seek hot woman to explore threesome, all races welcome, 28-40, reside in Bay area, discreet, N/D, N/S, social drinker ok. ☎1288



RESPECTFUL & SINCERE
Warm, sincere male seeks intelligent, attractive, feminine Transsexual for open conversation, and friendship leading to wherever such a path might take us. ☎1521

LOOKING FOR SPICE
Attractive couple looking for romantic and sensual times with a very feminine hermaphrodite/transsexual. Likes music, movies, sense of humor, dancing, boating. No drugs/STD's. Clean, N/S. ☎1543

HOT CROSS-DRESSER
Cross-dressing male, 38, 5'11", 165lbs, seeks adventurous, dominant SM for fun times. Must be discreet. ☎9390

SWEET LOVE
Light-skinned, good-looking professional ex-gangster, 5'5", tattoos, seeks friend to talk to, love, hug, kiss. East Bay. ☎9626

SPIRITED, SEXY TG...
girl seeking boyfriend who'd enjoy a passionate spiritually and artistically-oriented girlfriend. Femme personality, nice features want conscious intelligent man for exploration. ☎1435

ATTRACTIVE SBM
Handsome, tall TSBM, 40, seeks attractive, educated SWF, 21-39, 5'10", for LTR. My interests include working out, fine dining, dressing up, travel, etc. ☎1254



AARDVARK 5/22
Me: blond guy with cute Eliroy girl. We didn't speak but I admired your coat. I'd like to have it! Call my friend. ☎1639

CAROLINA
We met at 14th Street party. intended to give you my phone number Thursday at City College. Let's meet before Judo in June. Jim. ☎1640

TONY! (AGE 30)
Luscious Black Diva seeks you! You called last month and got cut off. Hoped you'd try again. Please call. ☎1573

NIEMA
Haven't heard from you in months and am worried. If you see this or anyone knowing her whereabouts contact Kimmers. ☎1577

LIVING COLOUR MAY 12TH
You: Latina-looking, sitting with date? Standing behind your coat-tail. Caught be blabbing with friend, out of cards to provide. What fun eyes you have! ☎1523

HAVE I GOT ENOUGH GAS?
Is this it? ☎1546

I MISS YOU, HONEY POT!
I miss you, the most intelligent, beautiful, sexy woman I know. I know I want you and nobody else. Can't make it without you! ☎1458

CATLIN
We met at Elvin Jones's set at New Orleans Jazzfest 5/5. Let's meet again without interruptions from my drunk friends. I'm Jam from Oakland. ☎1460

SAN FRAN BALLET
April, 23, 3 pm, your name tag said Anne. Me: SWM, brown hair, glasses, too shy to talk to you. I'd like another chance. ☎1434

OHIO & BEYOND?
You: beautiful Asian princess, black hair, sweet smile. Me: white and tan, what a man! Meet me at the airport in early June? ☎1423

ZEITGEIST, S-4...
blue leather jacket. Matched your C8 2. Great bike, I said. Too shy to ask you to go for a ride. GSX 750 Katana ride? ☎1436

5/7/2001
I said, "It's hot." You said, "It's nice though, isn't it?" I said, "Yes, it is!" You: squeaky wheel. Me: spinning t-shirt. Let's converse more. ☎1400

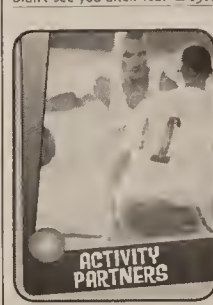
JENNIFER
Date of birth: May, 29, Irish/Spanish. Went out of country and you moved. H.N. missed you. Love to see you again. ☎1404

MICA DI FIRENZE
We spoke on BART Friday night. I gave you Kleenex. You gave me your cold. Wish I'd got your number instead. Coffee? ☎1407

HAIGHT BUS...
April 21, 8pm. You: Trans Bay Term. Me: North Beach. Wanted to talk further. Interested? ☎1316

ASTRIDS, NOE VALLEY
You: Beautiful, blonde, curvy woman. I was looking for walking shoes, you told me you came back from Europe and got the shoes on-line. ☎1318

PAN E TULIPANI RUSH LINE
You: violet corduroy pants, brown hair, Russian biologist. Me: orange jacket, glasses, "placere". Wanted to ask to meet again. Didn't see you after. Tea? ☎1310



SPRECKEN SIE OEUTSCH?
Monthly potluck party for German speak gay/bisexual men. Women are welcome. No smokers. Leave a message. ☎1636

NATURE LOVER
Adventurous, independent, outdoor-loving male seeks folks who love to explore the Bay Area's wild places. All ages, hikers and birders welcome. ☎5337

GYANYOGA FOR GAY GUYS
Support group for those into holistic mind/body health using or wanting to learn traditional gyanyoga meditation. All ages/races welcome. ☎1545

TO DRESS OR NOT TO DRESS
Attractive, happy couple (Asian female, Caucasian male) looking to explore clothing-optional beaches for fun and friendship. ☎9579

SAWADHI KRAP
WM, 25, interested in finding someone to practice speaking Thai with and translate English songs into Thai. All around activity partner male or female. ☎1413

FRIEND
Fun, 40ish guy, into dogs, birds seeks fun friend who believes in self, open to new things. Must be happy, like animals, have positive attitude. ☎1388

BAY TO BREAKERS...
is coming soon. Seeking daring SWF, 27+, to join SWM, 43, to walk the course au natural and visit other similar events and places. ☎1292

PROGRESSIVE/LEFT POLITICS
Humanistic politics and literature discussion group forming. Congenial atmosphere, please call. ☎1301

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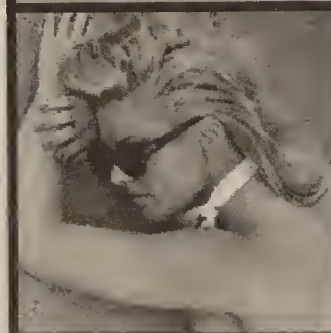
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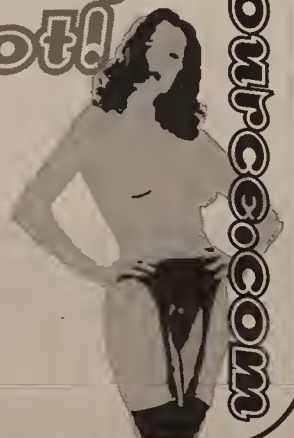
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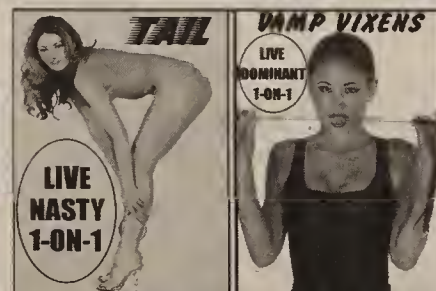
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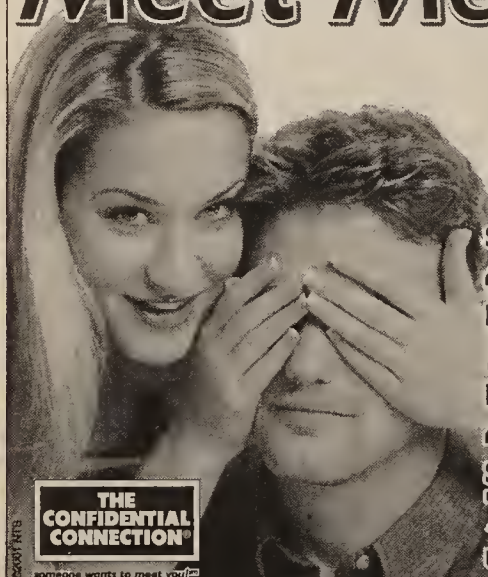
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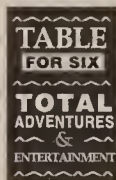
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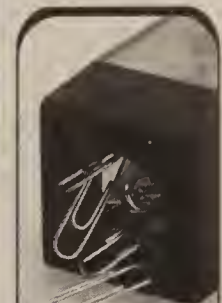
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Legal Notices

Attorney for Petitioner: Jodi L. Belfort (#144506) Law Offices of Clifford Ross Chernick, 770 Menlo Ave., Suite 101, Menlo Park, CA 94025. Petitioner: (650) 327-5570 fax no: (650) 327-0619 **ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 320732 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO.** 400 McAllister Street, 1st floor, San Francisco, CA 94102, Civil Division. PETITION OF ELIZABETH MEGAN CAROLINE SWARTZ TO ALL INTERESTED PERSONS: ELIZABETH MEGAN CAROLINE SWARTZ filed a petition with this court for a decree changing names as follows: present name ELIZABETH MEGAN CAROLINE SWARTZ, proposed name IZABELLE ELIZABETH SWARTZ HURD. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: June 28, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated April 24, 2001. Ronald E. Quidachay, Judge of said Superior Court. **May 9, 16, 23, 30, 2001. L# 353205**

Attorney: James J. Rosati, PH # (510) 444-4878, Law Offices of Steven James Choi, 1999 Harrison Street, Suite 1990, Oakland, CA 94612. SUPERIOR COURT OF CALIFORNIA, COUNTY OF CONTRA COSTA, 100-37th Street, Room 185, Richmond, CA 94805-2136. PLAINTIFF: EMANUEL L. VALBUENA JR. DEFENDANT: LILY EARL. **STATEMENT OF DAMAGES Case No. CIV95977 To:** Lily Earl, Plaintiff: Emmanuel Valbuena seeks damages, as follows: 1. General damages, a Pain, suffering, and inconvenience \$ 19,581.00. 2. Medical damages, a Medical Expenses (to date) \$5,419.00. c. Loss of earnings \$ 10 to be del'd. Dated: April 11, 2001. Signed: James J. Rosati **May 16, 23, 30, June 6, 2001. L# 353307**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 248330 The following corporation is doing business as ODOPOO, 138B Beulah Street, San Francisco, CA 94117. ODOPOO INC. CA 138B Beulah, San Francisco, CA 94117. Registrant commenced business under the above fictitious business name on the date January 1, 2001. This business is conducted by a corporation. ODOPOO, INC. Signed Tim Barber, President. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 23, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, on April 23, 2001. **May 2, 9, 16, 23, 2001. L# 353111**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 248303 The following person is doing business as FACTORY 1 DESIGN, 1450 Bancroft Ave., San Francisco, CA 94124. Registrant #1: Pedroncelli, Larissa M., 465 Broderick Street, San Francisco, CA 94117. Registrant #2: Hill, Kelly S., 465 Broderick Street, San Francisco, CA 94117. Registrant commenced business under the above fictitious business name on the date April 10, 2001. This business is conducted by a general Partnership. Signed Kelly Scott Hill. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 10, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on April 10, 2001. **May 16, 23, 30, 2001. L# 353201**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 248193 The following person is doing business as THE VAMPIRE TOUR OF SAN FRANCISCO, 188 Winfield #2, San Francisco, CA 94110. Kathleen Theresa Burns, 4122 George Avenue, #4, San Mateo, CA 94403. This business is conducted by an individual. Signed Kathleen (Kitty) Burns. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 13, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on April 13, 2001. **May 9, 16, 23, 30, 2001. L# 353202**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 248507 The following person is doing business as ANCHORE ENTERTAINMENT, 1371A 8th Ave., San Francisco, CA 94122. Daniel Christopher Cavey, 1371A 8th Ave., San Francisco, CA 94122. Registrant commenced business under the above fictitious business name on the date April 30, 2001. This business is conducted by an individual. Signed Daniel Cavey. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 30, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, on April 30, 2001. **May 9, 16, 23, 30, 2001. L# 353203**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 248400 The following person is doing business as CLINICAL COSMETIC SERVICES, 4448 California Street, San Francisco, CA 94118: Eileen Jordan, 931 Via Casitas, Greenbrae, CA 94014. This business is conducted by an individual. Signed Eileen Jordan. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 25, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on April 25, 2001. **May 16, 23, 30, June 6, 2001. L# 353304**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 248828 The following person is doing business as TRUMPSOURCE, 10 Capra Way, # 205, San Francisco, CA 94123: John B. Wicker, 10 Capra Way, # 205, San Francisco, CA 94123: Nathalie C. Lang 61 Aquavista Way, San Francisco, CA 94131. This business is conducted by a general partnership. Registrant commenced business under the above fictitious business name on the date May 14, 2001. Signed John B. Wicker. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON MAY 14, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Kit Chau, on May 14, 2001. **May 23, 30, June 6, 13, 2001. L# 353403**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 248827 The following person is doing business as PINK HOUSE POST, 591 2nd Ave., San Francisco, CA 94118: Susan Bial Older, 591 2nd Ave., San Francisco, CA 94118. This business is conducted by an individual. Signed Susan B. Older. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON MAY 14, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on May 14, 2001. **May 23, 30, June 6, 13, 2001. L# 353403**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 248920 The following person is doing business as JARON PARTNERS, 148 Townsend Street, San Francisco, CA 94107: Jaron Partners LLC (CA), 148 Townsend Street, San Francisco, CA 94107. Registrant commenced business under the above fictitious business name on the date May 17, 2001. This business is conducted by a limited liability company. JARON PARTNERS Signed Seymour Gargano, Pres. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON MAY 17, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, on May 17, 2001. **May 23, 30, June 6, 13, 2001. L# 353404**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 303813 The following person is doing business as WE HAVE IT, 41 Moss Avenue, #204, Oakland, CA 94610: Kimally Samuals, #204, Oakland, CA 94610. This business is conducted by an individual. Registrant has not yet begun to transact business under the fictitious name or names listed herein. Signed KIMALLY SAMUALS. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES FIVE YEARS FROM THE DATE IT WAS FILED IN THE OFFICE OF THE COUNTY CLERK. This statement was filed with the County Clerk of Alameda County, CA by Patrick O'Connell, on April 23, 2001. **May 30, June 6, 13, 20, 2001. L# 353503**

For LAVELLE MCGEE (minor) by PEGGY PIERRE ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 318544 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF LAVELLE MCGEE TO ALL INTERESTED PERSONS: LAVELLE MCGEE filed a petition with this court for a decree changing names as follows: present name LAVELLE MCGEE, proposed name LAVELLE RUBIN. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: June 4, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated April 2, 2001. Ronald E. Quidachay, Judge of said Superior Court. **May 16, 23, 30, June 6, 2001. L# 353303**

JONES, CLIFFORD, MCDDEVITT & JOHNSON, LLP. WILLIAM G. MCDDEVITT, ESQ., Bar No. 62065, 100 Van Ness Avenue, 19th Floor, San Francisco, CA 94102. Telephone: (415) 431-5310. Attorneys for Plaintiff MANYO GALLEGOS, SUPERIOR COURT OF CALIFORNIA, COUNTY OF MARIN, Case No. CV006150 **STATEMENT OF DAMAGES** MANDY GALLEGOS, Plaintiff, v. JORGE HUMBERTO AGUIRRE, Defendant. TO EACH PARTY AND THEIR ATTORNEY OF RECORD HEREIN: Pursuant to Code of Civil Procedure Section 425.11, plaintiff will seek the following damages: 1. General damages in the sum of \$50,000. 2. Medical and related expenses in the sum of \$2,500. Dated: April 24, 2001. Respectfully submitted, JONES, CLIFFORD, MCDDEVITT & JOHNSON, LLP. By WILLIAM G. MCDDEVITT, Attorneys for Plaintiff **May 9, 16, 23, 30, 2001. L# 353117**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES TO Whom It May Concern: The name of the applicants are: SOUP LLC. The applicants listed above are applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3299 Mission Street, San Francisco, CA 94110. Type of license Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE. Dated: May 2, 2001. **May 23, 30, June 6, 13, 2001. L# 353402**

NOTICE OF COMMENCEMENT OF VOLUNTARY PROCEEDINGS TO WIND UP AND DISSOLVE E-VALET, INC. To all creditors and claimants of e-VALET, Inc. (the "Corporation"): NOTICE IS HEREBY GIVEN that the Corporation, whose principal office is located at 180 Brannan Street, Suite 7, San Francisco, CA 94107, has voluntarily elected to wind up its affairs and dissolve. The proceedings for winding up of the Corporation commenced on this 11th day of May, 2001, on which date 100% of the voting power of the Corporation executed a written consent wherein and where they elected and consented to winding up and dissolution of the Corporation. Executed this 11th day of May, 2001. e-VALET, Inc. Signed: Heather A. Petersen, President. **May 9, 16, 23, 30, 2001. L# 353502**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. S10-501 ATTORNEY Melissa Shirley, 555 Fulton St., #215, San Francisco, CA 94102. (415) 331-8230 fax: (415) 927-7154 ATTORNEY FOR Minor Kyle Seymour SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF KYLE SEYMOUR For Change of Name TO ALL INTERESTED PERSONS: KYLE SEYMOUR by his father Gareth Clary filed a petition with this court for a decree changing names as follows: present name KYLE SEYMOUR, proposed name KYLE SEAN CLARY. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: June 5, 2001 Time: 1:30 PM Department 425 Room 425. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated March 27, 2001. William Gargano, Judge of the Superior Court. **May 16, 23, 30, June 6, 2001. L# 353301**

PETITION FOR CHANGE OF NAME CASE NO. 320663 Attorney or Party without Attorney (Name and Address): Jeremy Byron Swift Morelli, 797 16th Ave, San Francisco, CA 94118, (415) 333-7115. IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA CITY AND COUNTY OF SAN FRANCISCO. In the Matter of the Application of JEREMY BYRON SWIFT MORELLI For Change of Name. Petitioner JEREMY BYRON SWIFT MORELLI filed a petition with this court for a decree changing names as follows: Present name: JEREMY BYRON SWIFT MORELLI Proposed name: JEREMY BYRON SWIFT. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: June 28, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated April 27, 2001. Ronald E. Quidachay, Judge of said Superior Court. **May 16, 23, 30, June 6, 2001. L# 353302**

SUMMONS (CITATION JUDICIAL) CASE NUMBER (Numero del Caso) 184047 NOTICE TO DEFENDANT: (Aviso a Acusado): JASON JARAMILLO, ELIZABETH JARAMILLO AND DOES 1 TO 10. YOU ARE BEING SUED BY PLAINTIFF: (A Ud. le esta demandando) JOHNNY G. LEE. STATEMENT OF DAMAGES SOUGHT PURSUANT TO CCP, SEC. 425.11 General \$15,000.00; Special Damages, \$15,000.00; Property Damages: \$5,000.00 against Frank Manuel Spinale. You have 30 CALENDAR DAYS after this Summons is served on you to file a typewritten response to this court. A letter or phone call will not protect you; your typewritten response must be in proper legal form if you want the court to hear your case. If you do not file your response on time, you may lose the case, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know of an attorney, you may call an attorney referral service or legal aid office (listed in the phone book). The name and address of the court is: (El nombre y direccion de la corte es): SUPERIOR COURT OF SAN FRANCISCO, 400 McAllister Street, San Francisco, CA 94102. The name, address, and telephone number of plaintiff's attorney is: William C. Gordon, Esq. (415) 331-0200, Law Offices of William C. Gordon, 116 Caledonia Street, Sausalito, CA 94965. Dated: October 6, 2001. Clerk, by Notice to The Person Served: You are served 1. as an individual defendant FRANK MANUEL SPINALE: 2. as the person sued under the fictitious name of OOE ONE **May 9, 16, 23, 30, 2001. L# 353204**

SUMMONS (CITATION JUDICIAL) CASE NUMBER (Numero del Caso) S9577 NOTICE TO DEFENDANT: (Aviso a Acusado): LILY EARL. ODES 1 TO 100. YOU ARE BEING SUED BY PLAINTIFF: (A Ud. le esta demandando) EMANUEL L. VALBUENA JR. You have 30 CALENDAR DAYS after this Summons is served on you to file a typewritten response to this court. A letter or phone call will not protect you; your typewritten response must be in proper legal form if you want the court to hear your case. If you do not file your response on time, you may lose the case, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know of an attorney, you may call an attorney referral service or legal aid office (listed in the phone book).

A letter or phone call will not protect you; your typewritten response must be in proper legal form if you want the court to hear your case. If you do not file your response on time, you may lose the case, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know of an attorney, you may call an attorney referral service or legal aid office (listed in the phone book). The name and address of the court is: (El nombre y direccion de la corte es): Richmond Superior Court - Contra Costa County, 100-37th Street, Room 185, Richmond, CA 94805-2136. The name, address, and telephone number of plaintiff's attorney is: James J. Rosati, PH # (510) 444-4878, Law Offices of Steven James Choi, Fax# (510) 444-4432, 1999 Harrison Street, Suite 1990, Oakland, CA 94612, California: State Bar No. 142098. Dated: Nov 20, 2000. Clerk, by C. Brady, Deputy. **May 16, 23, 30, June 6, 2001. L# 353306**

SUMMONS (CITATION JUDICIAL) CASE NUMBER (Numero del Caso) 314397 NOTICE TO DEFENDANT: (Aviso a Acusado): JASON JARAMILLO, ELIZABETH JARAMILLO AND DOES 1 TO 10. YOU ARE BEING SUED BY PLAINTIFF: (A Ud. le esta demandando) EDWARD 8. TOBORA. You have 30 CALENDAR DAYS after this Summons is served on you to file a typewritten response to this court. A letter or phone call will not protect you; your typewritten response must be in proper legal form if you want the court to hear your case. If you do not file your response on time, you may lose the case, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know of an attorney, you may call an attorney referral service or legal aid office (listed in the phone book). The name and address of the court is: (El nombre y direccion de la corte es): SUPERIOR COURT OF SAN FRANCISCO, 400 McAllister Street, San Francisco, CA 94102. The name, address, and telephone number of plaintiff's attorney is: BRAD CRUZ KEITH, State Bar No. 108425 PH # (415) 626-6494, 1965 Market Street, 2nd Floor, San Francisco, CA 94103. Dated: Aug 16, 2000. Gordon Park-Li Clerk, by Monica SO Mateo, Deputy. **May 16, 23, 30, June 6, 2001. L# 353308**

SUMMONS (CITATION JUDICIAL) (Numero del Caso) #CV006150 NOTICE TO DEFENDANT: (Aviso a acusado): JORGE HUMBERTO AND DOES 1 TO 20 YOU ARE BEING SUED BY PLAINTIFF: (A Ud. le esta demandando) MANYO GALLEGOS. You have 30 CALENDAR DAYS after this Summons is served on you to file a typewritten response to this court. A letter or phone call will not protect you; your typewritten response must be in proper legal form if you want the court to hear your case. If you do not file your response on time, you may lose the case, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know of an attorney, you may call an attorney referral service or legal aid office (listed in the phone book).

The name and address of the court is: (El nombre y direccion de la corte es): SUPERIOR COURT, COUNTY OF MARIN, Hall of Justice, Room 113, P.O. Box 4988, San Rafael, CA 94913-4988. The name, address, and telephone number of Plaintiff's attorney: William G. McDevitt, ESQ., Bar No. 62065 (415) 431-2266 (415) 431-5310, Jones, Clifford, McDevitt & Johnson, 100 Van Ness Avenue, 19th Floor, San Francisco, CA 94102. Oated: Dec. 12, 2000. Clerk, by J. Bartow. **May 9, 16, 23, 30, 2001. L# 353118**

SUMMONS-FAMILY LAW (CITATION JUDICIAL-DERECHO OE FAMILIA) CASE NUMBER (Numero del Caso) 062440 NOTICE TO RESPONDENT: (Aviso al demandado): ROGER MCINTYRE you are being sued. (A usted le estan demandando) PETITIONER'S NAME IS: (El nombre del demandante es): VIRGINIA THOMAS. You have 30 CALENDAR DAYS after this Summons and Petition are served on you to file a Response (form 1282) at the court and serve a copy on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time, the court may make orders affecting your marriage, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. If you want legal advice, contact a lawyer immediately. NOTICE the restraining orders on the back are effective against both husband and wife until the petition is dismissed, a judgement is entered, or the court makes further orders. These orders are enforceable anywhere in California by any law enforcement officer who has received or seen a copy of them. The name and address of the court is: (El nombre y direccion de la corte es): SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN MATEO, 400 County Center, Redwood City, CA 94063-1655 Hall of Justice-Main Courthouse. The name, address and telephone number of petitioner's attorney is: Geoffrey T. Wren, 1120 E. 14th Street, Suite F, San Leandro, CA 94577, (510) 357-2010. Notice To The Person Served: You are served as an individual. **May 23, 30, June 6, 13, 2001. L# 353401**

Immigration Richard S. Kolomejce, Attorney at Law

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\$350 including utilities. Portola District. HIV+ man of color seeks roommate to share a one bedroom apartment. In an alternative living arrangement. Non-smoker preferred. Gay-friendly and cat lover a must. (415) 273-1967.

\$400 and \$550 Sunset - Small/Large room, female only, near MUNI, non-smoking, no pets. Call (415) 753-0300.

\$450 Nob Hill - Near Union Square, utilities included. Share apartment with your own semi-private room. Share kitchen/bathroom. No smoking/drugs. (415) 391-3452.

\$450 room 2 older males looking for a clean, quiet, responsible person. No illegal activities. Near San Francisco General Hospital (415) 641-1839.

\$480 Richmond District - room on Balboa St. (415) 251-5239. Dan's PAGER.

BAY GUARDIAN COMMUNITY ALERT FOCUS OF THE WEEK

Immigration Blues

Thursday, May 31, INS Watch invites immigrants and their allies to a forum on the Immigration and Naturalization Service's new "criminal alien" enforcement strategy and reports of police abuse targeting immigrants in the Tenderloin area. Bilingual services will be provided, and a lawyer will be on hand to answer questions. **6-8 p.m., 476 Eddy St., S.F. Free. (415) 553-3418.**

\$500 DIAMOND HEIGHTS (Gold Mine OR @ Diamond Heights) to share with 32yo GM and 3 others. Parking. Washer/Dryer. WE ARE LOOKING FOR SOMEONE WHO IS A RESPONSIBLE AND FUN PERSON (#28851) — We have over 600 rooms in San Francisco — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$515. Room in Hayes Valley w/view, bed, dk, hardwood floors, storage, yard. #5912. SF Roommate Referral Service. www.RoommateLink.com, 415-626-0606

\$550 Hayes Valley / Lwr Haight (Oak@Laguna) - Small room in 4br/2ba home, prime location, near downtown shops. (415) 558-8588.

\$550 SUNNYSIDE room in 2br/2ba house. 3 early 20's residents. Deck, view of hills, dishwasher, laundry! 100's available. www.metrorent.com (415) 563-7368.

\$575 RICHMOND room in 2br/2ba flat. Bridge view, garden, laundry. Women only! 100's available. www.metrorent.com (415) 563-7368.

\$580 Large sunny furnished room. Kitchen privileges. Near Golden Gate Park. For mature single man. (415) 386-3810.

\$583-2 rooms for 1 person. Share loft space with 2 others. Large & sunny. No pets. Tobacco tolerant. Doug 285-7071.

\$600. Large room in Mission flat w/new paint, furniture, kids ok, near transit. #4696. SF Roommate Referral Service. www.RoommateLink.com, 415-626-0606

\$600. Room in Richmond District house w/fireplace, yard, washer/dryer, hardwood floors, pets ok. #5973. SF Roommate Referral Service. www.RoommateLink.com, 415-626-0606

\$600. Room w/fireplace, in Western Dist., view, washer/dryer, hardwood floors, near transit #4770. SF Roommate Referral Service. www.RoommateLink.com, 415-626-0606

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\$650 MISSION room in 2br/1ba flat. Patio, laundry, hardwood & carpet. Couples considered! 100's available. www.metrorent.com (415) 563-7368.

\$650 PACIFIC HEIGHTS (Pine @ Franklin) to share with 25yo SM and 3 others. W/O-F/P. Three professionals and in their twenties (#28875) — We have over 600 rooms in San Francisco — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$650 Sunset - Room in 4 bedroom house near beach. Clean, parking, washer/dryer, non-smoker. Share with young professionals! (415) 759-1622.

\$670 Sublet 2-3 months possibly permanent. Lesbian ISO female, nonsmoker, no pets, W/D, view, private phone. \$770 deposit. (415) 505-7174.

\$675 Glen Park - Large room in home. Parking, washer/dryer, fireplace, near BART, MUNI and stores. No smoking/drugs/pets. Available 6/1/01. (415) 334-8195.

\$700 MARINA room in 2br/1ba Apt Oceo apt. Larger than average, hardwood floors, large walk in closet! 100's available. www.metrorent.com (415) 563-7368.

\$700 NORTH BEACH/TELEGRAPH HILL (Vallejo @ Powell) to share with 31yo SF. I am easy going, friendly, considerate person. Looking for someone who is easygoing, friendly, respectful and considerate. (#28776) — We have over 600 rooms in San Francisco — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$700 RUSSIAN HILL room in 3br/1.5ba Victorian flat. Rooftop deck with excellent view, dishwasher, garaged parking, fireplace, very spacious! 100's available. www.metrorent.com (415) 563-7368.

\$725 CASTRO room in 2br/1ba apartment, 1 block to Dolores Park. View of park, elevator, laundry, dishwasher! 100's available. www.metrorent.com (415) 563-7368.

\$750 MARINA/COW HOLLOW (chestnut @ laguna/octavia) to share with 40yo SF. Deck - Yard (#28834) — We have over 600 rooms in San Francisco — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$750 Sunset - Sunny large room in house. Shared kitchen, bath and yard. On line Taraval. (415) 759-8002.

\$800. Room in Castro flat w/fireplace, hardwood floors, garage, kids ok, near transit. #5938. SF Roommate Referral Service. www.RoommateLink.com, 415-626-0606

\$850 CASTRO/EUREKA VALLEY (14th st. @ Sanchez) to share with 24yo SF. Yard - This is a large bedroom in a nice neighborhood. I am looking for someone responsible and respectful to share the place with me. I am easy going and would prefer the same. (#28886) — We have over 600 rooms in San Francisco — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$850 NOE VALLEY (25th Street @ Fair Oaks) to share with 25yo SM. Parking - W/O - Easy going Englishman, roommate must be prepared to help look after plants. (#28864) — We have over 600 rooms in San Francisco — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$850 NOE VALLEY room in 2br/1ba apt. Garaged parking, laundry, view of city lights! 100's available. www.metrorent.com (415) 563-7368.

\$850 PRESIDIO (Pershing Or @ Lincoln) to share with 27yo SF and 3 others. H/W Floors - Parking - D/W - W/D - We are 1 male, 2 females - all between the ages of 27-29, enjoy out doors, balance TV with reading and good conversation, save most follies for the weekends, keep things mellow during the week... You are more or less the same. (#28856) — We have over 600 rooms in San Francisco — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$850-1050 Nob Hill - (Leavenworth@Jackson) Large and Huge room in 5br/3ba home. Prime Location near downtown. Cable car, shops. (415) 558-8588.

\$880 PACIFIC HEIGHTS (Pine Street @ Divisadero) to share with 31yo SF and 3 others. Deck 2 W/D - W/D - We are two girls and 1 guy looking for a fourth male. We are professionals and are looking for the same. (#28859) — We have over 600 rooms in San Francisco — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$895 Russian Hill Hyde/ Union. Share with male non-smoker. Available June 1st. (415) 516-5716

\$900 NOE VALLEY (Hill St. @ Sanchez) to share with 40yo SF and 2 others. Deck - Yard - Hardwood Floors, dishwasher, washer/dryer, fireplace. Other roommate is 24 year old female activist, views, deck & fireplace (#28844) — We have over 600 rooms in San Francisco — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$900 Outer Richmond. Share spacious house. Views wood/carpet, dishwasher, w/d, fireplace. Straight, non-smoking vegetarian female seeking same. Steps to muni. 2 cats. Sorry, no more pets. (415) 387-7518.

\$900 POTRERO HILL (Missouri @ Mariposa) to share with 35yo GM. Deck - Yard - Hardwood Floors - Do - Have a job, pay your bills on time, be respectful, neat, have your own life but don't be against hanging once in while. I like to have fun, everything from hanging out and playing games to doing a bar crawl and wondering how you got home. (#28829) — We have over 600 rooms in San Francisco — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$950 Marina/ Cow Hollow - (Union @ Filmore) Large unfurnished bedroom in furnished 3 bedroom apartment. \$1000 total (\$950 rent + \$50 utilities). Live with 1 straight female & 1 straight male. Available June 5. Office (415) 921-1971. Home (415) 346-5859. Cell (415) 595-9814.



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\$520 BERKELEY/N Berk room in 2br/2ba house. Hardwood, yard, dishwasher, laundry, private phone line! 100's available. www.metrorent.com 510-845-7821.

\$650 San Leandro - Share nice house with easy-going GWM, 46. Near BART, Freeways. Single Only. Shared utilities. Chris (510) 581-2297.

Shared Housing, Other

\$700 Pacifica - share with 2 others, 3 bedroom ranch-style house, very near seaside. 1/8 acre. Easy commute. Parking washer/dryer. Smoking on the deck. (415) 784-4534.

\$960 Muir Beach - plus utilities. Share two bedroom home with straight male. Wood floors, washer/dryer, fireplace, yard, coastal view. Available July 1st. (415) 389-1402.

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One bedroom, own bathroom. All utilities paid including cable. Washer/Dryer. \$900. June 1- August 1 Only. Could be extended for a year. Call (408) 981-6849 or (415) 587-2240.

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\$475\ 2 weeks, 6/21-7/5 SF Sunny, spacious studio with cat, a panoramic view, full kitchen, cable, washer/dryer, great location. 415-252-0108/bcolins@dnal.com

\$900 Oakland - Summer Sublet. Townhouse/ apartment. 2 bedrooms, 1 1/2 baths, office, yard & deck, close to BART and Piedmont Ave. Available June 15-Aug 1. (510) 547-4611.

Spacious, Windowy 1 Br Panhandle sublet from June 1st. August 26. seaSFspace@aol.com

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astrobay by charon nebula

Aries

March 21 - April 19

Venus is *still* in Aries, and the rest of us are concerned that the two of you are spending too much time together. A little distance can be good for a relationship. Perhaps you should spend some time apart, see other people, pay more attention to your friends. After all, if you ignore your social obligations, eventually you'll find you no longer have any. Tear your focus away from selfish pleasure and devote it to those around you this week.

Taurus

April 20 - May 20

People who are overly concerned with their reputation are usually doing something very naughty in private. Meanwhile, those who are honest, or who have deep convictions, or who possibly are just rather boring, usually have no problem letting the public see what they're wearing beneath their public persona.

Gemini

May 21 - June 20

There's a party in Gemini these days, and everyone's invited. But you get to supply the munchies, coordinate the date and time, warn the neighbors, and wash the dishes afterward. A small price to pay, considering the amount of witty conversation and new music and gossip you're likely to hear. Play host to a meeting of the minds.

Cancer

June 21 - July 22

Before entering into an argument, it's a good idea to figure out exactly what kind of argument it is. A territorial argument? A theoretical argument? A philosophical argument? An argument about sex disguised as an argument about television? An argument in which you are required to stand as a surrogate for somebody who isn't present? An argument based on terminally flawed logic? An argument held for the sake of venting frustration acquired elsewhere? A masochistic ploy designed to get you to focus your attention on the instigator of the disagreement? The kind of argument that is best left to trained professionals?

Leo

July 23 - Aug. 22

The fact that someone else has drawn a line does not automatically compel you to step over it. If you do, you'll find yourself in enemy territory, where you can easily be surrounded and overwhelmed. Keep enemies on their own side of the fence this week, and resist the temptation to invade.

Virgo

Aug. 23 - Sept. 22

Gravity has been increased for all Virgos, at no extra charge. If you've been feeling extra heavy, or if you've had difficulty dragging the corners of your mouth into an upward curve, or if your back is starting to ache, that is the reason why. Lighten your load

this week and shed some bulky responsibilities, concerns, or excesses.

Libra

Sept. 23 - Oct. 22

Astrologers believe that when you interact with another person, the relationship becomes an entity unto itself, with its own conversational style, eccentricities, and mood swings. This can explain why people who are otherwise perfectly logical can turn into raving maniacs in the company of certain others. A little social engineering can prevent explosions this week.

Scorpio

Oct. 23 - Nov. 20

Scorpio is the only water sign represented by a creature that lives in the desert. While meditating on this curiosity, I came to the conclusion that Scorpios are either confused, perverse, or possessed of arcane mystical knowledge about deserts and oceans and many other things that the rest of us mortals can barely comprehend and therefore constantly misinterpret. Probably the latter.

Sagittarius

Nov. 21 - Dec. 21

This week someone will try to make you feel overwhelmingly sorry for the oppressed and victimized businesspersons whose multimillion-dollar empires are being liquidated right this very minute. Poor, poor capitalists. It's all the fault of selfish consumers like you who refuse to take whining, overprivileged suits seriously. Don't you feel guilty?

Capricorn

Dec. 22 - Jan. 19

Now that dear old George W. has made espresso and other un-American forms of coffee illegal ... oops, never mind, I was looking at next year. I'm not exactly sure what our beloved president will do this week, but I'm fairly certain that it will make you angry, seeing how he's a Cancer (your opposite). And if he doesn't, some other Cancerian or politician will.

Aquarius

Jan. 20 - Feb. 18

We really must cherish our mutants. They invent cool things, they make haunting music, and they teach us things we'd never figure out if we associated exclusively with those who have a mutually beneficial arrangement with the status quo. Lavish encouragement on your favorite mutant this week.

Pisces

Feb. 19 - March 20

We all occasionally need time to let our thoughts swirl around and congeal inside our heads; otherwise they wind up like lumpy Jell-O and are of little use to anyone. Hold still and allow your mind to settle this week. Spend more time being and less time doing.

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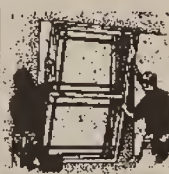
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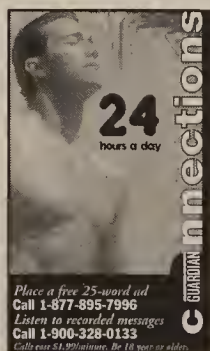
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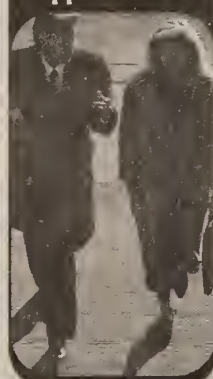
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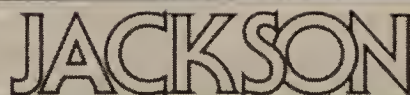
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Strategic Staffing	(415) 616-6300
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Taylor Grey	(415) 882-9866
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TempTime	(415) 732-7520
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Our Mission: To protect and enhance the forests and wildlife habitat of California through educational, legislative, and electoral activities. Second, to recruit, educate and train articulate and effective organizers in the skills needed to convey our position on the state's forests and wildlife habitat to the citizens of California.

We Are Campaigning Right Now On Ground-Breaking Legislation!

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CUT LOOSE

RETAIL

Good Vibrations Store Manager

Good Vibrations/Open Enterprises co-op seeks FT manager for our SF store. 2 years management experience or educational equivalent incl budgets, marketing, supervision, bookkeeping, inventory required. Must be deadline driven, organized, computer & data entry skills. Bilingual Eng/Spanish a +. Non-judgmental attitude towards sexuality essential. Previous co-op experience preferred. \$16-18/hour, excellent benefits. GV/OE does not discriminate on the basis of race, ethnicity, physical ability, gender, sexual orientation. Apply with resume & application. Do not send resume separately. For job specific application, send letter w/55 cent SASE or come to 938 Howard St., #101, SF, CA 94103. Oeadline June 18. NO CALLS, PLEASE.

RETAIL



Stormy Leather

San Francisco's Premier Fetish Store seeks Manager/Toy Buyer for our Castro location. Strong Sales and Management exp. required. Familiarity with BDSM a plus. Progressive company with excellent benefits. Accepting applications thru June 15th. Fax resume to: (415) 626-0308. No Calls Please.

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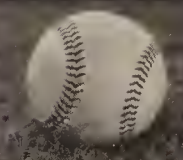
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